

FILM SCORE

M O N T H L Y



Action Back
In Bond!? pg. 18

Meet THE FOLKS

**GUFFMAN
Arrives!**

**WIND
Howls!**

**SPINAL's
Tapped!**

**Names
Dropped!**

PLUS

The Blue Planet
GEORGE FENTON

Babes & Brits
ED SHEARMUR

The Way It Was
MARVIN HAMLISCH



Celebrity Studded Interviews!

Harry Shearer, Michael McKean,
Annette O'Toole, Christopher Guest,
Eugene Levy, Parker Posey, David L.
Lander, Bob Balaban, Rob Reiner,
Jane Lynch, John Michael Higgins,
Catherine O'Hara, Martin Short, Steve
Martin, Tom Hanks, Barbra Streisand,
Diane Keaton, Anthony Newley, Woody
Allen, Robert Redford, Jamie Lee Curtis,
Tony Curtis, Janet Leigh, Wolfman Jack,
Joe DiMaggio, Oliver North,
Fawn Hall, Nick Nolte,
Nastassja Kinski
all mentioned inside!



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On August 19th, all of Hollywood will be reading music.

Movie Music Pipeline

Sounds of Fall

down by distributor of scores and soundtracks from the season's movies

COMPILED BY

Musical Films

Songs of the South

A tuneful cast and crew make 'Songcatcher' worth a listen.

BY CHUCK CRISAFULLI

Still now, the defining film songs of Appalachian mountain music has been that creepy yodeler with the lute in "Deliverance." That image may change, however, if enough folks go to see and hear the musical world of Appalachia as depicted in "Songcatcher," the winner of this year's Special Jury Prize for Outstanding Musical Performance at Sundance.

The film, about the discovery of a new musical instrument, has a more intimate, personal



construction of a huge made of cedar ribs used by Quinn's character, a detail that illustrates the region's reliance on handmade instruments before catalogs made factory-built models widely available.

In pursuit of authenticity, Marshall often consulted the sheet music of such historical songwriters as Chas. Sharp and Oliver Campbell, and then checked his findings with local residents. "It was interesting to see how the music had changed over time. I'd see something in people's

ability that I'd see in the film. It was really nice and big, and that the film was so good. It was really nice and big, and that the film was so good. It was really nice and big, and that the film was so good.

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Summer Film & TV Music Special Issue. August 19, 2003

Music adds emotional resonance to moving pictures. And music creation is a vital part of Hollywood's economy. Our Summer Film & TV Music Issue is the definitive guide to the music of movies and TV. It's part 3 of our 4 part series, featuring "Who Scores Primetime," "Calling Emmy," upcoming fall films by distributor, director, music credits and much more. It's the place to advertise your talent, product or service to the people who create the moving pictures. So make a "sound" business decision. Place your ad today.

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Blasphemy!

Song in film isn't necessarily bad, and we're gonna prove it.

I know when some of you see the cover of this issue and see the faces of Harry Shearer and Michael McKean (among others) staring out at you instead of some "real" film composer you're going to be shouting "boo!"...but I submit that you are in actuality shouting "BOOOUUURNS!" After all, if you had the chance to have a lengthy chat with the man behind *The Simpsons'* Mr. Burns, Smithers, and Ned Flanders, wouldn't you?

"Music in film" is a pretty broad definition, but that having been said, we intentionally ignore a huge percentage of music written for (or applied to) film in *FSM*. I have to explain this to publicists all the time—"No ma'am, we don't cover songs or rock groups in the magazine...nope, just the underscore...that's the music that plays in the background...like John Williams, right!"

We know our audience pretty well, and we think we have quite good philosophical reasons for not covering songs in *FSM*. For one thing, whether they're written before, during or after the movie-making process, "soundtrack album" songs rarely have anything to do with the movie. Oh sure, your average superhero movie will have a song or two about how hard it is to be a hero, or how we're looking for a hero, that sort of thing, but these are intentionally generic, designed to play on radio stations without anyone being bothered to remember that this song was designed to evoke Spider-Man or that song to evoke the Hulk. Soundtrack albums comprised of songs have long been more a part of the Hollywood deal-making and promotion process than any aesthetic component of the movies they're attached to—that's why in most cases, the songs on these albums never show up in the movie until the pileup in the closing credits. Yet when a band is signed to work on a movie, people on the Internet will still say 'hey, Aerosmith is doing the music to *Spider-Man*!

Anyway, sometimes songs actually do have something to do with the movie, and *This Is Spinal Tap*, *Waiting for Guffman* and *A*

Mighty Wind are great examples of that. Here the songs are not only (in most cases) written especially for the movie, they contribute vital plot and character points, they're hilarious, and the movie really focuses on them. Plus a lot of them are good songs!

I have listened to Harry Shearer's radio program *Le Show* on and off for years, but I never fully appreciated his songwriting genius until the media frenzy surrounding the death of JFK, Jr. in a plane accident. It was sort of a miniature version of the worldwide mourning for Princess Diana—two celebrities who were, I'm sure, perfectly fine human beings that people devoted relatively little thought to until they died, when they suddenly all became our best friends. Shearer performed a song about this that perfectly punctured the pretensions of this mass mourning, with one line ("it feels so good to hurt so bad") that just struck me as ingenious. Shearer wasn't making light of anyone's death, just the fatuous "me too" fake suffering that surrounded it.

When I saw *Waiting for Guffman* a second time, knowing that Shearer had worked on some of the songs, I immediately suspected his hand in the wonderfully ludicrous song "Stool Boom." Only later when I saw the deleted song "This Bulging River" (written by Michael McKean) performed on the DVD did I realize just how good some of the songs in *Guffman* were as sheer music—they're still stuck inside my head. With *A Mighty Wind*, director Christopher Guest, Shearer, McKean and their collaborators produce a musical tour de force of quaintly goofy yet stirring folk music in a rousing concert finale. Music isn't just important to this film, it's what this film is about. So scoff if you must at the most star-studded issue of *FSM* ever. But I'll be the one with warm memories of chatting with Annette O'Toole...



Jeff Bond, Editor-at-Large

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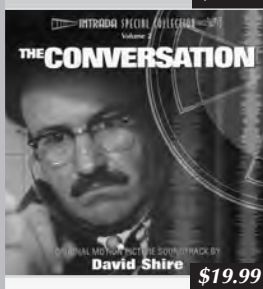
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Farewell, Old Friends



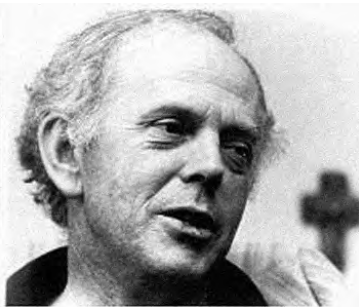
Johnny Douglas 1920–2003

Composer, arranger and conductor Johnny Douglas died from prostate cancer on April 20 at the age of 82. He scored over 35 films and TV series, most notable of which were the '80s series *The Incredible Hulk*, *G.I. Joe*, *Transformers* and *Spider-Man and His Amazing Friends*.

Born in Hackney, east London, Douglas began his career after the end of WWII arranging for band leaders Bert Ambrose, Ted Heath and Cyril Stapleton. He also provided the arrangement for Tex Ritter's hit recording of "High Noon." After many years arranging for and conducting his own orchestras for BBC radio programs, Douglas made the leap into film and TV composition starting in 1962 with *The Day of the Triffids*, which he co-composed with Ron Goodwin. Other noteworthy films he scored included *Circus of Fear* (1966) and *Run Like a Thief* (1967); his score for 1970's *The Railway Children* was nominated for a BAFTA award.

Douglas then switched gears, writing primarily for television throughout the 1980s. He also established Dulcima, his own record label, in 1983. In 1999 he recorded two symphonic poems—

The Conquest and *The Aftermath*—on Dulcima. He is survived by his wife, Marion, and daughters Norma and Martine.



Malcolm Williamson 1931–2003

Malcolm Williamson died on March 2 in Cambridge, England, after a long illness. The composer was born in Sydney, Australia, and studied at the Sydney Conservatory from the age of 11. He moved to London in 1950 and converted to Roman Catholicism two years later. Much of his music is religious in nature; he also wrote 11 operas. In 1975, he was appointed England's Master of the Queen's Music, the musical equivalent of poet laureate, and was the first non-Englishman to be given that post.

Along with his concert works, Williamson also composed the scores to four Hammer films—*Brides of Dracula* (1960), the second in the Dracula series and the only one not to feature the character Dracula; *Crescendo* (1970), a psychological thriller starring Stefanie Powers and James Olson; *The Horror of Frankenstein* (1970), Jimmy Sangster's black-comic remake of *Curse of Frankenstein*; and *Nothing but the Night* (1975), the only production from Charlemagne Pictures, formed by Christopher Lee and Anthony Nelson-Keys.

Williamson was originally hired to write the score for *Watership Down*, but other commitments caused him to leave the project, whose final score was written by Angela Morley. Williamson's prologue and main-title music, however, are featured both in the movie and on the soundtrack. His last score was for the TV movie *Sherlock Holmes and the Mask of Death*, which featured Peter Cushing's final performance as the great detective. Williamson is survived by his ex-wife, two daughters and a son.

Portman, Fox Do Sophisticated Stuff

Perhaps this'll get you to the opera. Or not. Rachel

Portman (*Emma*, *Cider House Rules*) has composed the music for the Houston Grand Opera's production of *The Little Prince*, which opens May 31 and continues through June. *The Little Prince* production, based on the children's novel by Antoine de Saint-Exupéry, marks Portman's first foray into opera.

Visit www.houstongrandopera.org for more details.

It may not be Stravinsky and the Ballets Russes, but Charles Fox (*Barbarella*, the *Conan* TV series, *Foul Play*, *The Love Boat*, *Happy Days*, *Strange Brew* [we could fill the page with his credits]) has scored a ballet of *Zorro* for San Francisco's Smuin Ballet.

For more details and to purchase tickets, visit www.smuinballets.com.



Earle's a Star—At Last!

On April 19, composer, teacher and author Earle Hagen received a star on the Palm Springs Walk of Fame. About 75 onlookers attended the ceremony, which featured a number of Palm Springs dignitaries and Los Angeles friends, including BMI vice president Doreen Ringer Ross and Hagen protégé, Emmy-winning composer Bruce Babcock.

Mr. Hagen was nominated for an Oscar in 1961 for *Let's Make Love*,

starring Marilyn Monroe, and orchestrated several films, including *Diary of Anne Frank* and *Flower Drum Song*. He won an Emmy for the *I Spy* episode "Laya" and has scored a total of over 3,000 television hours for series like *The Andy Griffith Show*, *The Dick Van Dyke Show*, *That Girl*, *Mod Squad* and *Mike Hammer*.

He's also written three books—the first two on film scoring, and, most recently, *Memories of a Famous Composer Nobody Ever Heard Of*.

—Deborah Young-Groves

RECORD LABEL ROUND-UP

NEWLY ANNOUNCED PROJECTS
AND INCOMING ALBUMS

Short Takes

(News continued from page 4)

• **Dun Da-Dun Dun! Dun Da-Da!** Indy's finally coming on DVD, with a box-set due Nov. 4, according to our resident Laserphile, Andy Dursin. The Indiana Jones set will include a bonus disc of extras, and more important, neither CGI enhancements nor additional footage will be added to the films.

• **Film music agents** Vasi Vangelos, Robert Messenger, Rich Jacobellis and Brice Gaeta have announced the formation of their joint venture, First Artists Management, located in Encino, CA. **FSM**

1M1

Now in pre-production is Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* (with Peter Ustinov singing his own songs); coming soon are *The Last of the Mohicans* and *Tom Sawyer* (Simon Walker); *The Naked Country*, *Departure* and *Double Deal* (Bruce Smeaton); *Bliss* (Peter Best); and Brian May's previously unreleased score for *The Killing of Angel Street*.

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Aleph

Due late spring is *The Hellstrom Chronicle*. Available now are jazz albums *Ins and Outs* and *Lalo Live at the Blue Note*. *Ins and Outs* was recorded in Hollywood in 1982; *Lalo Live* was recorded in late 2002

at New York City's famed Blue Note. Featured musicians include Schiffrin, Jon Faddis, Grady Tate, Dick Oats and Paulinho Da Costa. www.alephrecords.com

All Score Media

Due in June are the well-known compilations *Mondo Morricone* and *More Mondo Morricone*, which will be released in collector's editions on vinyl. The release date for *Vier Freunde & Vier Pfoten*, a score by hip-hop artist Phillipe Kayser written for a children's movie, has been moved to Sept. 2005. Forthcoming are a full-length album from lounge band Pornorama, due this summer, and a soundtrack compilation of Eastern Bloc fairy-tale movie scores, due in Oct. www.allscore.de

Brigham Young University

Forthcoming are limited-edition releases of *The Big Sky* (Dimitri Tiomkin, including the complete score from archival sources and a 36-page color booklet); *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks); and *Battle Cry* (Steiner,

1955, also from magnetic tracks). tel.: 540-635-2575; www.screenarchives.com

Chandos

Available now is *Some Who Lived* (Algunos Que Vivieron; Daniel Tarrab and Andres Goldstein), featuring music from the Holocaust documentary. +5411-4777-2666 www.swingmusica.com

Cinesoundz

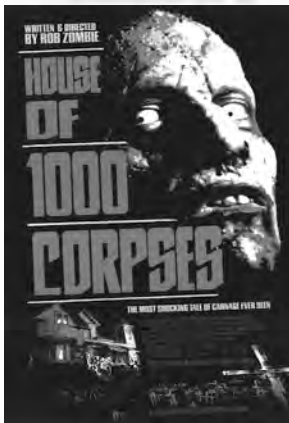
Coming in summer/fall: *The Ennio Morricone Remix Project* (2CD set). tel: +49-89-767-00-299; fax -399; pre-orders by mail: info@cinesoundz.de www.cinesoundz.com

Disques Cinémusique

Forthcoming is a series of '70s and '80s Canadian film music releases, starting this fall with *Fantastica* (Lewis Furey). www.disquescinemusique.com

DRG

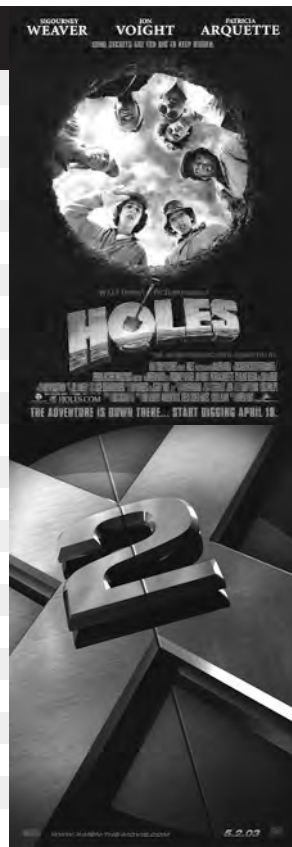
Due June 24: *Baby Doll* (Kenyon Hopkins; 1956), *The Buccaneer* (Elmer Bernstein; 1958) and *Harlow* (Neal Hefti; 1965).



NOW PLAYING: Films and scores in current release

Anger Management	TEDDY CASTELLUCCI	n/a
Better Luck Tomorrow	MICHAEL GONZALES	n/a
Blue Car	ADAM GORGONI	n/a
Bulletproof Monk	ERIC SERRA	Lakeshore
Chasing Papi	EMILIO ESTEFAN, JR.	Sony*
City of Ghosts	TYLER BATES	Lakeshore
Confidence	CHRISTOPHE BECK	Thrive
Daddy Day Care	DAVID NEWMAN	Sony**
The Dancer Upstairs	ALBERTO IGLESIAS	n/a
Dysfunktional Family	ANDREW GROSS	n/a
Ghosts of the Abyss	JOEL MCNEELY	Hollywood
Holes	JOEL MCNEELY	Disney**
House of 1000 Corpses	ROB ZOMBIE	Geffen**
Identity	ALAN SILVESTRI	Varèse Sarabande
It Runs in the Family	PAUL GRABOWSKY	Thrive**
The Lizzie McGuire Movie	CLIFF EIDELMAN	Disney**
The Matrix Reloaded	DON DAVIS	Maverick*
A Mighty Wind	VARIOUS	DMZ/Columbia/Sony**
New Suit	DANIEL J. NIELSEN	n/a
People I Know	TERENCE BLANCHARD	Universal
Winged Migration	BRUNO COULAIS	Higher Octave
X2: X-Men United	JOHN OTTMAN	Trauma
XX/XY	THE INSECTS	n/a

*mix of songs and score **song compilation with less than 10% underscore



FSM

This month's releases span three discs, four scores and 25 years. Our Golden Age Classics are a pair of Miklós Rózsa sword and swashbuckling epics in a 2CD set: *Knights of the Round Table* (1952) and *The King's Thief* (1955) presented in stereo with bonus cues. The Silver Age Classic collects a pair of '70s sci-fi flicks: *Soylent Green* (Fred Myrow, 1973) and *Demon Seed* (Jerry Fielding, 1977) in stereo with mono bonus cues, together on a single disc.

Next month: Two composers new to the FSM CD label!

Intrada

Available now is *Bones* (Elia Cmiral; 2002).

www.intrada.com

La-La Land

Due imminently is H.P. Lovecraft's *From Beyond* (Richard Band; newly remixed and remastered). The first 100 copies of each of these CDs will be autographed by their composer. Due in June: *The Fantasy Film Worlds of George Pal: Volume One*, featuring suites from *The Time Machine*, *Atlantis: The Lost Continent*, *The 7 Faces of Dr. Lao*, *The Power, Doc Savage*, *Tom Thumb*.

www.lalalandrecords.com

Marco Polo

Due in June are Max Steiner's scores from two Bette Davis films: *All This and Heaven Too* and *A Stolen Life*. Also due in 2003 is the first full-length, complete recording of Korngold's *The Adventures of Robin Hood* to commemorate the film's 65th anniversary. Max Steiner's *The Adventures of Mark Twain* will be released in early 2004. The latter two CDs will also be released in 5.1 sound on DVD Audio.

www.hnh.com

Numenorean Music

Now Available! *Dark Crystal* (Trevor Jones) in a limited-edition 2CD set. Disc 1 features the CD premiere of the original album (40:52), while Disc 2 offers the complete score as heard in the film (71:33).

Percepto

Now in production is *The Dreamer of Oz* (Lee Holdridge); forthcoming is a pair of Mizzy scores from the Don Knotts cache, an animated gem from the 1980s, a cult classic from *The Devil's Backbone* director Guillermo del Toro and more. Stay tuned for more details.

www.percepto.com

Perseverance

Still forthcoming is the CD premiere of Denny Zeitlin's 1978 *Invasion of the Body Snatchers* (including a 30-minute interview with Zeitlin). This title will be distributed by Intrada.

www.perseverancerecords.com

Prometheus

Available now is Prometheus club release #18: John Barry's *The White Buffalo* (37:37), limited/numbered edition of 3,000 copies. *Amerika* (Basil Poledouris) is now set for a fall release.

www.buysoundtrax.com

Rai Trade (Italy)

Available now is *Jurij* (Leonard Rosenman; 2001).

Rhino/Rhino Handmade/Turner

Available now from Rhino Handmade are *Royal Wedding* (Stanley Donen musical; music by Lerner & Lane) and *Born to Dance* (Cole Porter). Due in June: *Broadway Melody of 1940* (Porter) and *Gay Purr-ee* (Arlen & Harburg).

www.rhino.com, www.rhinohandmade.com

Saimel

Forthcoming from this Spanish label are *Rutas Alternativas* (Santi Vega; documentary) and *Praetorians* (Mateo Pascual; video game).

Screen Archives Entertainment

Now available is a 2CD release of *Captain From Castile* (Alfred Newman). Also forthcoming is a 2CD set of *Night and the City* (1950), to feature both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release. Coming late summer are *The Blue Bird* and *The Black Swan* (both A. Newman).

www.screenarchives.com

Silva Screen

Due late June is the world-premiere digital recording of Orson Welles' *The Third Man* (Anton Karas). Also due in June is *Primal* (Bob & Barn), a Playstation 2 video-game score conducted by Nic Raine.

Varèse Sarabande

Available now: the world premiere release of the original soundtrack recording of *Something Wild* (Aaron Copland's last film score, 1961); *Bruce Almighty* (John Debney, various); *Wrong Turn* (Elia Cmiral). Due June 24: *The Italian Job* (John Powell); *Terminator 3: Rise of the Machines* (Marco Beltrami). Four new Club releases are available now: *Hawaii: The Deluxe Edition* (Elmer Bernstein, 2CD set); *Magic* (Goldsmith), *Beloved Infidel* (Waxman); and *The Return of a Man Called Horse: Deluxe Edition* (Laurence Rosenthal).

www.varesesarabande.com

Walt Disney

Available now are two releases for *Finding Nemo*, both of which feature Thomas Newman's score prominently. The first is a read-along version for kids; the second a formal score release.

Warner Music Group

Available now is *The In-Laws: Music From the Motion Picture*, which features a previously unreleased song by Paul McCartney, as well as a version of "Live and Let Die" from a 1974 McCartney TV special that never aired.

Please note:

We endeavor to stay up-to-date with every company's plans, but sometimes bad things happen to good labels. Please bear with us if albums are not released as announced. **FSM**

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UPCOMING ASSIGNMENTS

FIND OUT WHO'S

SCORING WHAT—FOR WHOM

Silvestri Jumps Ship

Okay, now this is starting to get ridiculous. Major composers are dropping like flies from blockbuster films like never before. The most recent casualty: Alan Silvestri. Silvestri is no longer scoring Gore Verbinski's *Pirates of the Caribbean*, which opens in late June. The composer reportedly walked after creative differences on the project and just before the score was to be recorded; the two had worked together on both *The Mexican* and *Mouse Hunt*. Not surprisingly, Silvestri has been replaced by Hans Zimmer, along with Klaus Badelt. Verbinski worked with Zimmer on the recent *The Ring*. No sooner was Silvestri off *Pirates*, however, than he was signed on to *Lara Croft: Tomb Raider 2*, after Craig Armstrong was let go at the behest of the film's producers.

Gunning for Goldsmith

In what is for this columnist the most depressing film music news in a long time, Jerry Goldsmith's score for Richard Donner's film of Michael Crichton's time travel adventure *Timeline* has been rejected. The new score will be written by Brian Tyler.

Tyler was reportedly hired on the basis of his recent score for *The Hunted*, which, like *Timeline*, is a Paramount release. *The Hunted* was directed by William Friedkin, the Oscar-winning maker of the classics *The French Connection* and *The Exorcist*. Tyler's hiring may have something to do with the fact that Friedkin is married to Paramount president Sherry Lansing.

Many fans have been shocked

by the score's rejection, especially since Goldsmith scored *The Omen* for Donner, and that film not only won Goldsmith his only Oscar but put Donner on the map as an A-list director. But let's not forget that Michael Kamen's score for Donner's *Assassins* was rejected, even after Kamen had scored three *Lethal Weapon* films for the director (Kamen later collaborated again with Donner on *Lethal Weapon 4*). Let us also not forget that the last time Donner directed a medieval adventure film, *Ladyhawke*, he ended up with a score (by Andrew Powell and John Dowland) that no one would mistake for the work of Korngold or Rózsa.

Film music fans are, not surprisingly, outraged. One reader wrote in with a link to a petition where fans can request that Goldsmith's score be restored. If you feel like venting your displeasure with Goldsmith's rejection, this is a good way to go about it. However, if you actually think you're going to influence the studio's decision, I think you're wasting your time. I don't mean to sound like one of those Message Board writers who acts like they know everything about how the movie business works, but my experience with the studios suggests that they really don't care about the opinions of fans (especially film music fans), and in one sense they're right—if Goldsmith's score were truly wrong for the film, and Tyler's were better, then it shouldn't matter what Goldsmith's fans think. However, since Goldsmith is my favorite creator in any medium while Tyler is, at best, promising, I'm understandably skeptical on this point.

—Scott Bettencourt

Excerpted from filmscoremonthly.com

A, B

Eric Allaman *Flash Flood*, *Latter Days*.

Craig Armstrong *Love Actually*.

David Arnold *Fast and the Furious 2*, *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).

Luis Bacalov *Assassination Tango*.

Angelo Badalamenti *Resistance*.

Lesley Barber *Uptown Girls* (formerly *Molly Gunn*; MGM).

John Barry *The Incredibles* (Pixar).

Christophe Beck *Cheaper by the Dozen*, *Dickie Roberts*, *Saved*.

Marco Beltrami *Hellboy*, *Terminator 3: Rise of the Machines*, *Cursed*.

Trond Bjerknes *Captain Sabertooth*.

Carter Burwell *Intolerable Cruelty*, *The Alamo*.

C

George S. Clinton *Mortal Kombat 3: The Domination*.

Elia Cmiral *Son of Satan*.

Bill Conti *Avenging Angel*, *Coast to Coast*.

D-E

Jeff Danna *Spinning Boris* (formerly *Yeltsin*), *Wrinkle in Time*.

Carl Davis *The Book of Eve*, *An Angel for May*.

Don Davis *Matrix 3: Revolutions*, *Long Time Dead*.

John Debney *Raising Helen*, *Chicken Little* (Disney).

Thomas DeRenzo *State of Denial*, *The Eye Is a Thief*.

Patrick Doyle *Second-Hand Lions*, *Calendar Girls* (w/ Helen Mirren), *The Galindez Mystery*.

Randy Edelman *Connie and Carla*.

Danny Elfman *Big Fish*, *Spider-Man 2*, *The Incredible Hulk*.

Stephen Endelman *It's De-Lovely*.

F-G

Claude Foisy *Before I Say Goodbye* (Sean Young).

Robert Folk *Kung Pow 2: Tongue of Fury*, *In the Shadow of the Cobra*.

Richard Gibbs *Zachary Beaver Comes to Town*, *If You Were My Girl*, *My Baby's Mama*.

Vincent Gillioz *Evansville*.

Andrew Gold *There's a Price*.

Elliot Goldenthal *Double Down* (dir. Neil Jordan, w/ Nick Nolte).

Jerry Goldsmith *Looney Toons: Back in Action*, *The Game of Their Lives*

(dir. David Anspaugh).

Ricky Gordon *Fight Knights*.

H

Denis Hannigan *Recess: Grade 5* (Disney DVD).

Paul Haslinger *Underworld*.

Reinhold Heil & Johnny Klimek *Swimming Upstream*, *Shattered Glass* (prod. Tom Cruise), *Iron-Jawed Angels* (HBO).

Lee Holdridge *No Other Country*, *Sounder*.

David Holmes *The Perfect Score*, *Buffalo Soldiers*.

James Horner *Soul Caliber*, *House of Sand and Fog* (w/ Jennifer Connelly), *Beyond Borders* (w/ Angelina Jolie).

James Newton Howard

Unconditional Love, *Peter Pan*, *Hidalgo* (dir. Joe Johnston).

I-J-K

Mark Isham *The Cooler*, *Blackout* (dir. Philip Kaufman).

Jan A.P. Kaczmarek *Neverland* (w/ Johnny Depp, Dustin Hoffman).

The Hot Sheet

Bruce Broughton *Elouise* (Disney Channel series).

George S. Clinton *Catch That Girl*.

David Alan Earnest *They're Watching You*.

Vincent Gillioz *Scarecrow Slayer*.

Carl Johnson *Piglet's Big Movie*.

Rolfe Kente *Legally Blond 2*.

Christopher Lennertz *Medal of Honor 2* (video game).

Bryce Mitchell *The Clock Is Ticking*.

Michael Richard Plowman *The Last Mission* (History Channel).

John Powell *Gigli* (replacing Carter Burwell).

Marc Shaiman *Alex and Emma* (dir. Rob Reiner).

Theodore Shapiro *Starsky & Hutch* (w/ Ben Stiller, Owen Wilson).

Alex Van Bubenheim *Shu* (w/ Jean Claude Van Damme).

John Van Tongeren *Cheetah Girls* (Disney).

Michael Kamen *Open Range, Exorcist: The Beginning, Against the Ropes* (w/ Meg Ryan).

Gary Koftinoff *Absolon*.

Rolfe Kent *Freaky Friday*.

Joe Kraemer *Framed* (w/ Rob Lowe, Sam Neill; TNT), *The Hitcher 2* (w/ Jake Busey, Kari Wuhrer; Universal).

L

Nathan Larson *Dirty Pretty Things* (replacing Anne Dudley), *Lilja 4-Ever, Prozac Nation*.

Michel Legrand *And Now...Ladies and Gentlemen* (w/ Jeremy Irons).

M-N

Mark Mancina *Bears, Bad Boys 2*.

Clint Mansell *Rain, Suspect Zero, 11:14, The Hole*.

Peter Melnick *West of Here*.

Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller and Jack Black), *Thirteen, Good Boy* (animated, voiced by Matthew

Broderick, Carl Reiner, Kevin Nealon).

Diego Navarro *The Time's Gate* (Spanish).

Randy Newman *Meet the Fockers, Seabiscuit*.

Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).

Michael Nyman *The Actors*.

O-P

John Ottman *My Brother's Keeper*.

Van Dyke Parks *The Company* (dir. Robert Altman).

John Powell *Stealing Sinatra*.

Rachel Portman *The Human Stain, Mona Lisa Smiles* (w/ Julia Roberts).

Zbigniew Preisner *It's All About Love*.

R

Trevor Rabin *The Great Raid*.

Graeme Revell *Out of Time, Riddick: Pitch Black 2*.

Jeff Rona *Shelter Island*.

S-T

Marc Shaiman *Cat in the Hat, Marci X* (songs), *Down With Love*.

Howard Shore *LOTR: Return of the King*.

Ryan Shore *Coney Island Baby*.

Alan Silvestri *Van Helsing* (dir. Stephen Sommers).

BC Smith *Lady Warriors*.

Mark Suozzo *American Splendor*.

Colin Towns *Goodbye Mr. Chips, Sons and Lovers*.

Brian Tyler *The Big Empty* (starring Jon Favreau).

V-W

James Venable *Jersey Girl* (dir. Kevin Smith, w/ Affleck & Lopez), *Bad Santa*, (w/ B. Thornton).

Joseph Vitarelli *My Architect: A Son's Journey*.

Mervyn Warren *Marci X*.

Craig Wedren *School of Rock* (dir. Richard Linklater, w/ Jack Black).

Nigel Westlake *Horseplay*.

John Williams *Star Wars: Episode III*.

Alex Wurman *Hollywood Homicide* (dir: Ron Shelton, w/ Harrison Ford).

Y-Z

Gabriel Yared *Two Brothers* (dir. J. Annaud).

Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *Devil and Daniel Webster, Madison* (themes only), *Runaway Jury*.

Hans Zimmer *Matchstick Men* (dir. R. Scott).

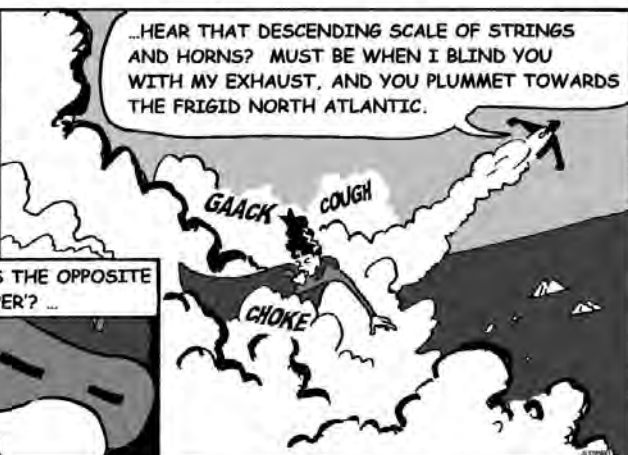
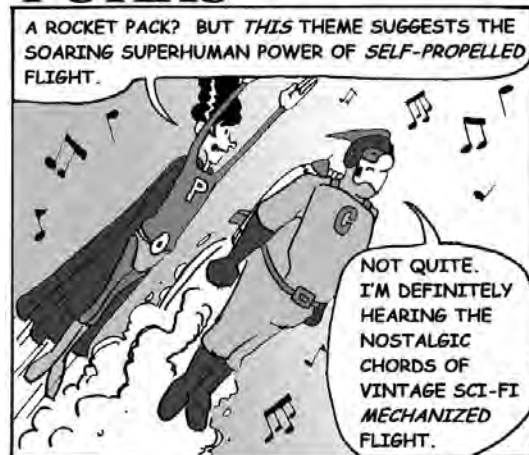
Get Listed!

Composers, send your info to timc@filmscoremonthly.com **FSM**

Concert Listings
will return next month.

Stay tuned!

PUKAS



MAIL BAG

RANTS, RAVES
& RESPONSES
TO READERS

I like *The Mummy*, but not *The Lord of the Rings*

I would like to show my appreciation for your publication of Scott Bettencourt's well-researched and written article "How the Awards Were Won" (FSM Vol. 8, No. 2). It seems that the Margaret Herrick Library was very helpful to Scott with compiling facts and figures. I recently contacted the library myself for research purposes, but as I live in the U.K., this precluded my use of the facility. I had not known about some of the "also-rans," which did not get through to the final nominations, so it was interesting to see favorite scores such as Rosenman's *Fantastic Voyage* and *Beneath the Planet of the Apes*, Goldsmith's *Coma*, *The Great Train Robbery*, *Logan's Run* and *Capricorn One*, and Rózsa's *Time After Time* making an appearance.

However, there are some observations I wish to make about two related articles in the hallowed pages of the same issue of FSM, which I hope will put things in perspective. Firstly, Tim Curran states in his otherwise fine editorial: "...which resulted in Shore not even being nominated for his work—hard to believe considering he won the Oscar for *Fellowship of the Ring*." Despite the controversy regarding the attempted rule change, perhaps we might think that the voting members decided they liked other scores more—i.e., to them, *Two Towers* wasn't good enough! "Heresy!" I hear readers cry. Personally (and that is the most important word we should consider), I did not like the *Two Towers* score as much as I did *Fellowship* (let's ignore the fact that I found both films very boring).

Okay, Jeff Bond, it's your turn—brace yourself! In Bond's "Curse of

the Sequel," he writes that Shore's Oscar "should have been satisfying enough on its own—except for the fact that Shore had two more...*Rings* scores in his quiver." Again, just because the first score was deemed good enough to win, it does not necessarily follow that the remaining ones should also win or at least be nominated. That's like saying Jerry Goldsmith or John Williams should win every year, regardless. Only they couldn't both win, unless they went to seek the wisdom of Solomon, who would decide to chop the statuette in half! Although it might be unintended, it seems the main thrust of the article is that composers should not reuse material from a previous score in a series of films for fear of losing out on an Oscar. Are these composers writing music which should (hopefully) be effective in the film or are they only concerned with showing off their musical chops to the Big Gold Guy (or should that be "my



precious"?), saying, "Hey, look at me!?" If one is writing music for a series of films, then surely it is artistically correct to reuse material, however much, from the previous film. For example, James Horner reused music from *The*

Wrath of Khan in *The Search for Spock* (his two best scores) since it carried on the story (please ignore the fact that he also used parts of *Khan* in *The Rocketeer* and *Krull*!) and was the correct decision. The same applies to Franz Waxman referencing Alfred Newman's music from *The Robe* in the sequel *Demetrius and the Gladiators*—it was the right artistic choice. It doesn't matter that Alan Silvestri's *The Mummy Returns* did not use any of Goldsmith's *The Mummy*, because this was more a case of cashing in on the popularity of the first film than a genuine desire to forward the story (ditto *The Scorpion King*). Hey, I still like both *Mummy* films, although I haven't seen *Scorpion King*.

So I guess what all this boils down to is that an Academy Award is not essential—granted, it's nice to be recognized by the industry, but as has been proven over the years, it doesn't necessarily mean a work's of any true artistic merit. More often it just means that it was attached to a film that did big business at the box office. Are we saying that composers (and everyone else) are so egotistical (or insecure—maybe both) that they are desperate for that Oscar nod?

I hope I've given you all food for thought. Keep up the great work on the magazine and one day I may contribute an article (although the length of this letter probably counts for one already!). Also, please remind Lukas to release Jerry Goldsmith's *The Detective* on a Silver Age Classics CD pronto!

Dirk Wickenden
Kent, England

We didn't mean to insinuate that composers should write scores with the primary intention of winning Oscars

(while sacrificing what's best for the picture). If we said that, we were being sarcastic. What we *did* mean to say, and probably didn't say clearly enough, is this: Sequel scores should build on material from the prior score(s), and while doing this is appropriate, it is by no means any easy way out.

Composers are aware that having to expand on existing material in new and interesting ways is often more challenging (and rewarding) than starting from scratch. The Academy's Music Branch voters, hopefully, also know this, and can decide whether or not any given sequel score is worthy of a nomination. They certainly do not need a handful of bitter little control freaks making the decisions for them. (Granted, we are giving the voters more credit than they deserve considering nominations over the past 20 years, but we'd rather they have the say than leave it to only three or four people.) And apparently our key point wasn't even clear: *The Two Towers* is the best score of 2002, so the fact that politics hurt its chances at being nominated (even though it probably wouldn't have won) annoyed us.

In Summation: FSM CDs

As a lifelong film score junkie I must express my enormous gratitude for the hard work that you and others have put into the amazing James Bond reissues. I didn't think I would ever see an expanded *Diamonds Are Forever* in my lifetime, not to mention the brilliant *O.H.M.S.S.*, *Thunderball* and all the others. My CD player and I had a Bond Marathon last weekend, and I thought I had died and gone to heaven.

With all the bickering and complaining that goes on between FSM readers on the website, I think that the importance of what you guys are doing can sometimes get lost. Film music preservation is an issue that is very

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important to me, and you guys are doing a great job at it.

It just made perfect sense to release the original tracks from *Patton*, *Tora! Tora! Tora!*, *Rio Conchos* and *100 Rifles*, since these were only available on CD as re-recordings. It's always great to hear Goldsmith in his ferocious prime—the real deal.

It was educational and illuminating to release John Barry's first western, not just so listeners could compare and contrast it with *Dances With Wolves* or *Legend of the Lone Ranger*—covering roughly two decades—but because it was written at the peak of Barry's raw creativity. In other words, *Monte Walsh* rocks!

The Poseidon Adventure and *The Towering Inferno* were those legendary pre-*Star Wars* blockbuster Williams soundtracks that I dreamed about finding when I was a kid, but never did. Obvious choices to reissue.

Batman was great, not just because the music was cool, but it was interesting to compare the sound of "Batmania" from the '60s with that of the '90s.

Beneath the 12-Mile Reef...well, somebody had to release the most requested Herrmann score at that time!

The two *Planet of the Apes* releases, *The Omega Man*, *The Illustrated Man*, *Logan's Run*—great music, of course, but also important for reminding us that there actually were sci-fi epics before *Star Wars*, and they were not necessarily "feel good" or "popcorn friendly"!

Perfect segue for my concluding thoughts: *THX 1138*. Man, what a milestone! George's first movie, scored by my hero Lalo Schiffrin! (Yes, I will be purchasing this one.) Thank you for releasing this. Not just because there are so few "vintage" Schiffrin soundtracks out there, but for showing the other *FSM* readers that Schiffrin is a great composer, and capable of more than just super-cool, ultra-groovy soundtracks. (A lot of film music junkies dismiss super-cool, ultra-groovy soundtracks.)

Please forgive the epic size of this letter. I just needed to let you know that what you guys do is important and much appreciated.

Mike Atkins
mkat71@aol.com

L.K. responds: Thanks for your great feedback; it really makes our day to have our hard work pay off for our fellow fans.

Shaken, But Not Quite as Stirred

Mastered. Remastered. Wow—all the James Bond scores re-released for the series' 40th Anniversary. And you might think that one would be happy to see, or in this case hear, the exciting adventures of 007. Don't get

me wrong. I love 007 scores. I have all the original releases on CD, some on cassette and quite a few on vinyl. I was happy to see the scores re-released and by EMI Capitol Records, who originally released 14 of the Bond scores. But what surprised me was that while six of the Bond scores were re-released with bonus tracks, the other 10 fell short of glory. I'm not counting *For Your Eyes Only*, *Octopussy* and *The Living Daylights* (originally released by Warner Bros. 9 25616-2) since they were released already by Ryko with bonus tracks. The only two of the six scores (*Goldfinger* and *Thunderball*) that had bonus tracks already also had a deluxe reissue for the *Best of James Bond 30th Anniversary* limited edition two-disc set (EMI 0777-7-98560-2 2)—which leaves *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever* and *Live and Let Die* as the most worthy purchases.

I am not trying to downplay the 40th Anniversary of "Mr. Kiss Kiss Bang Bang," but what really burns me (other than the fact that one might spend so much time hunting down each Bond score from *Dr. No* to *Die Another Day*) is that the other 10 (*Dr. No*, *From Russia With Love*, *The Man With the Golden Gun*, *The Spy Who Loved Me*, *Moonraker*, *For Your Eyes Only*, *Octopussy*, *A View to a Kill* [Japanese label TOCP-6768], *The Living Daylights* and *GoldenEye*) scores really have nothing new to offer. This is especially so considering you can still buy the original releases rather than paying that extra dollar for the remastered editions. It also would have been nice if EMI Capitol had included the bonus tracks as part of the body of each score rather than placing each "Gunbarrel" sequence at the end of the album.

All in all, despite what I just said, each of these scores should find their way into any Bond fan's collection.

James J. Tagliareni
 Westfield, New Jersey

Check out Lukas' inside dope on the project, beginning on page 24.

Nice!

It was nice to see some truly negative CD reviews (deservedly so) in *FSM* Vol. 8, No. 3.

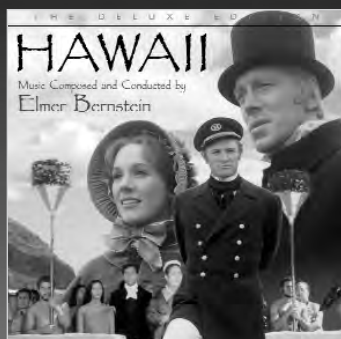
Eric Kunze
kunze@snark.apl.washington.edu

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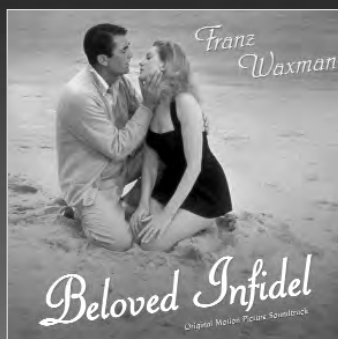
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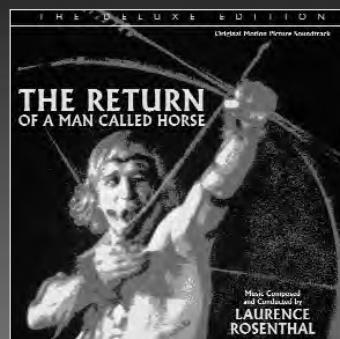
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Nature *into* Music



George Fenton and *The Blue Planet Live*
A Concert of Harmony and Nature
by Simon Duff

The year 2002 was a good one for George Fenton. He scored *Sweet Home Alabama* for Disney, *Sweet 16* for director Ken Loach, and Christopher Hampton's soon-to-be-released *Imagining Argentina*. He also embarked on one of his most ambitious projects to date: a series of large orchestral concerts for "The Blue Planet Live." Built around Sir David Attenborough's award-winning BBC TV nature series *The Blue Planet*, for which Fenton wrote the music, "The Blue Planet Live" has been turned into an audiovisual extravaganza and features the score performed live and synced to *The Blue Planet* film projected onto large screens. After playing at the Festival Hall in London, it was performed before a crowd of 6,000 in Hyde Park as part of the 2002 BBC "Prom in the Park" series. For both London shows, Fenton conducted the BBC Concert Orchestra and the Boys Choir from Magdalen College, Oxford. In March he traveled to Hong Kong to conduct the Hong Kong Philharmonic Orchestra for three sold-out "Blue Planet Live" concerts, and the ambitious project makes its American debut at the Hollywood Bowl this July. Fenton's own Internet record label, Debonair, releases some of his soundtrack recordings and a variety of original music and recordings.

FSM: *The Blue Planet* BBC TV series is a history of the oceans. How does it work as a live concert experience?

GF: *The Blue Planet* TV series really is a comprehensive study of the complete ocean system and involved filming over five years. Some 7,000 hours of film were shot in order to extract the eight 50-minute TV films that were the format of the series. Because they were in the ocean for weeks and weeks on end, they got stuff on film that had never been shot before; for example, a gray whale being hunted by a killer whale. That had never been documented before, let alone filmed. And for the deep-sea footage, shot some two miles down, something like 10 percent of the creatures filmed are new to science.

So there are great sequences with a recognizable dramatic form—a beginning, middle and an end; a story if you like. From a musical point of view, I had the chance to write big, emotionally driven music. When I was playing the cues back and mixing in the studio, I realized that the work had huge cinematic potential, and the movie of *The Blue Planet* is something we are working on for a hopeful autumn release. And then, out of that idea, Jane Carter, the BBC TV producer, suggested we do a concert to help promote the TV show and launch of the album.

The really big difference between the TV series and the concert show is this: Whereas the TV version is science-driven, the show, because it is a concert, is emotionally driven and therefore the reaction of the audience is not about science. It is about responding to the awesome images being projected and watching an orchestra work live to bring those images into some sort of narrative focus for them. And we do include an aspect of science as well because before each cue, Sir David Attenborough, series producer Alistair Fothergill or myself introduces some of the explanations behind the images. So I really hope that it is an inclusive show for the audience. The film footage is very much the center of the show, and, in that respect, the

stars of the show are the fish. The audience gets to find out what a thrill it is to make those films and how important it is.

Musical Theater

FSM: So how does the structure of the show work?

GF: My original background in music is theater. I grew up doing music for plays by Shakespeare and Shaw. So I think of the show in terms of the level of impact I want to deliver to an audience at a time. So I wrote an introductory fanfare to accompany footage of the Northern Lights to settle people into the show. Sir David Attenborough then arrives on stage to introduce the blue whale sequence, probably the most emotive footage of the series. And then I play the title music over a montage of footage, and the audience gets the impact of the full orchestra and choir. I thought it would then be good to draw back from that and take the images away and let the audience know that they are at a concert and also introduce the orchestra and choir. So we go into a song written by Edward Elgar called "Where Corals Lie." It was originally written for solo voice, but we have arranged it for choir and orchestra. It was not originally in the TV series, so it really helps the audience to define the show as something quite separate from the TV show.

We then go into a scene entitled "Spinning Dolphins," which is an up-tempo tuneful melody before the gray whale hunt, and then into the deep ocean scenes. We show footage shot some two miles down and the incredible things that live down there in the dark. That ends with a vertical migration back up to the surface of the ocean again, and we do a big concert piece to go with shots of busy sharks and birds on the surface.

The thing I am trying to do with the show is to show people as many ocean habitats as possible. At the start of the second half, we begin with a piece that accompanies shots of coral reefs taken at both night and day to show the contrast in activity in and around the coral. As a kind of musical contrast I went for a more electronic experimental feel accompanied by solo flugelhorn and trumpet. The really meaningful scene is the killer whale attacking the seals on the beach. The whales hit the beach at some 40 mph. It is quite an incredible sight.

The penultimate track is a song by Charles Trenes, a French songwriter whose work I have always admired. So we do a version of "La Mer" using the original recording with Trenes singing. The orchestra joins in with the recording and then the choir joins in and takes up the vocal duties. At that point, the sea footage captions are put up over the footage, which are facts supplied by the World Wildlife Fund, concerning the damage that humans are doing to the oceans.

"La Mer" is a love song so its use is kind of ironic, and it is also a way of saying thank you to the audience for coming along. Hopefully, they will be endorsing the ultimate aim of the show, which is to try and get people to understand the oceans well enough to protect them. And so far, the audiences' reactions seem to have been that they feel

pleased to have made a gesture by coming to see the show.

FSM: What size orchestra did you use for the London and Hong Kong concerts?

GF: In London we used a full 85-piece symphony orchestra. But there were only two of each of the woodwinds and no tuba. So [we used] big strings, additional guitars and keyboards, and a 32-piece choir from Magdalen College Choir, Oxford. In Hong Kong I used the Hong Kong Philharmonic Orchestra, but I didn't have a choir so I had a lot of re-arranging to do for those concerts.

FSM: And when you do your Hollywood Bowl show, where will the orchestra come from?

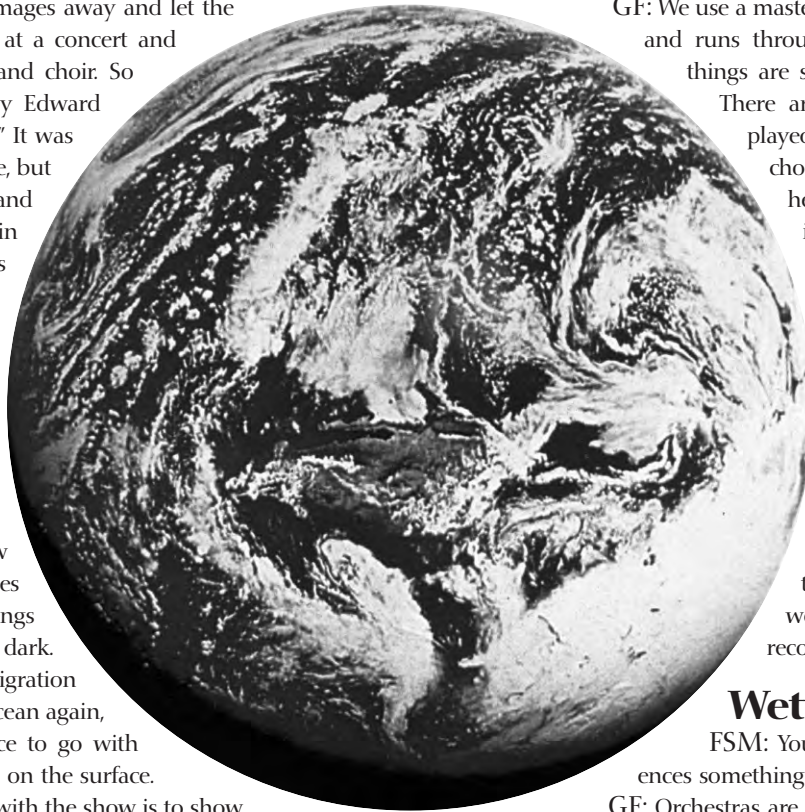
GF: It will be the Los Angeles Philharmonic Orchestra, and the choir is still to be decided.

FSM: Tell me a bit about the technical aspects of the show?

GF: We use a master U-matic picture edit that plays and runs through the show and a couple of things are slaved off that time-coded tape. There are some sound effects that get played out with the orchestra and choir, and I get a click track in my headphones that gives me a count in to the start of the picture.

FSM: So are you conducting the music with a click track all the way through each music piece?

GF: Oh no. The click track gives me a count in to synchronize me with the start of the film. I really want this to be a concert experience. If it was just the orchestra playing to a click track with headphones we may as well just play a pre-recorded tape and all stay at home!



Wetting Appetites

FSM: You really are trying to give audiences something new?

GF: Orchestras are definitely looking for interesting things to program. A good thing about "The Blue Planet Live" is that it can appeal to people of any age. In Hong Kong we had a lot of families coming along with young children, and in the park in London we had a lot of young adults in the audience. It does seem to be something that suits big arenas because the images themselves are so big and powerful; they work really well projected onto a large screen. It will work well in the Hollywood Bowl. Another really important thing, I think, is that this concert is bringing the work of the BBC Natural History Unit to a completely different audience, in different surroundings.

I do passionately believe that people should understand—and come along to the show if they can—the issues to do with life on the planet. It is so important that people know that 97 percent of the planet is ocean by volume. The birth of life came from the oceans. Deep ocean covers 67% of the earth's surface, and yet more people have been to the Moon than they have to the bottom of the deep oceans. It is the last great frontier on the planet. And it is the most exciting, awesome, invigorating journey, and the show just gives people a little taste of what a thrilling journey that is.

FSM

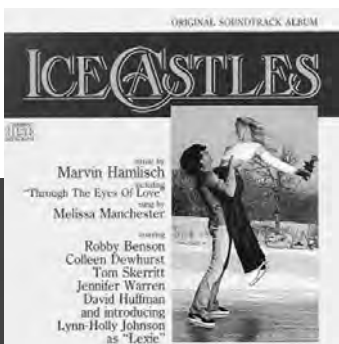
Special thanks to Nicole Jacobs.

Nobody Does It

An Interview With Marvin Hamlisch

Talk about one singular sensation. At the age of six, Marvin Hamlisch was the youngest student ever enrolled in the Juilliard School of Music—and that was just for openers. At the 1974 Academy Award ceremonies, Hamlisch scooped up three Oscars for arranging Scott Joplin's ragtime themes for *The Sting* and for providing the melodic accompaniment to Barbra Streisand's "misty, watercolor memories" in *The Way We Were*. Mere mortals would have rested on their laurels for the next few decades, but not the prolific Hamlisch.

One illustrious achievement followed another, including a Pulitzer Prize for Hamlisch and his collaborators for creating the ultimate Broadway triumph, *A Chorus Line*, in 1975. Among the 40-plus features Hamlisch has composed music for are *Sophie's Choice*, *The Mirror Has Two Faces* and *The Spy Who Loved Me*, which produced the most memorable Bond theme of them all, "Nobody Does It Better."



Despite doing both coasts proud, snagging every conceivable award and topping the charts,

Hamlisch has remained humble and confesses that one of his favorite melodies was the theme he composed for Norman Lear's *Beacon Hill*, a failed 1975 television series that attempted to Americanize Britain's *Upstairs, Downstairs*.

In recent years, the remarkably prolific Hamlisch has remained as industrious as ever. Barbra Streisand's "Timeless" concert tour was an elegantly orchestrated

farewell with Hamlisch on board as musical director and arranger. While serving as the Principal Pops Conductor for the Pittsburgh Symphony Orchestra, Hamlisch also found time to compose the scores for such Broadway productions as *Sweet Smell of Success* and Nora Ephron's *Imaginary Friends*, which focused on the bitter rivalry between writers Lillian Hellman and Mary McCarthy. What does the ultimate over-achiever do for an encore? Hamlisch recently appeared as himself in the cineplex crowd pleaser *How to Lose a Guy in 10 Days* and many of the reviews singled out his brilliantly inspired comedic turn.

FSM: I thought we'd begin by going back to the beginning: 1968 and Frank Perry's adaptation of John Cheever's short story "The Swimmer." Apart from the fact that this was your first scoring assignment, did you find it a challenge to musically dramatize the saga of a protagonist who is swimming around in his own psyche?

Marvin Hamlisch: The thing that's so interesting about my experience on *The Swimmer* was first of all, how I got the job. I got the job because I actually had played a party for [the producer] Sam Spiegel. He told me about this project that he was going to be doing. I read it and came to Mr. Spiegel with my main theme already composed. So, obviously my brain had been titillated sufficiently to already give me a main theme, that's before I actually saw any footage. Basically, I really didn't have as much trouble coming up with the music for the film as much as I was learning how to do all the mathematical stuff that goes on with writing for film scores. You can write the greatest two minutes in the world, but if they only need a minute, thirty seconds, you have a problem. The challenge of film music is always to try to make the score and the cues

sound as if they inevitably come to a finish for musical reasons and not for time reasons. My challenge on the movie was more about the actual nuts and bolts of doing it than it was about the composition. For me, what was really very exciting was how well the music was received. I mean, the score itself got very good reviews in both trade papers, and I also worked with two of the best orchestrators ever, [Leo] Shuken and [Jack] Hayes. They had done so many films and really helped me through almost as a student of this genre.

FSM: In your autobiography, *The Way I Was*, you mention the two scores that you wrote for the early Woody Allen comedies *Take the Money and Run* and *Bananas*. You

Better

by Mark Griffin

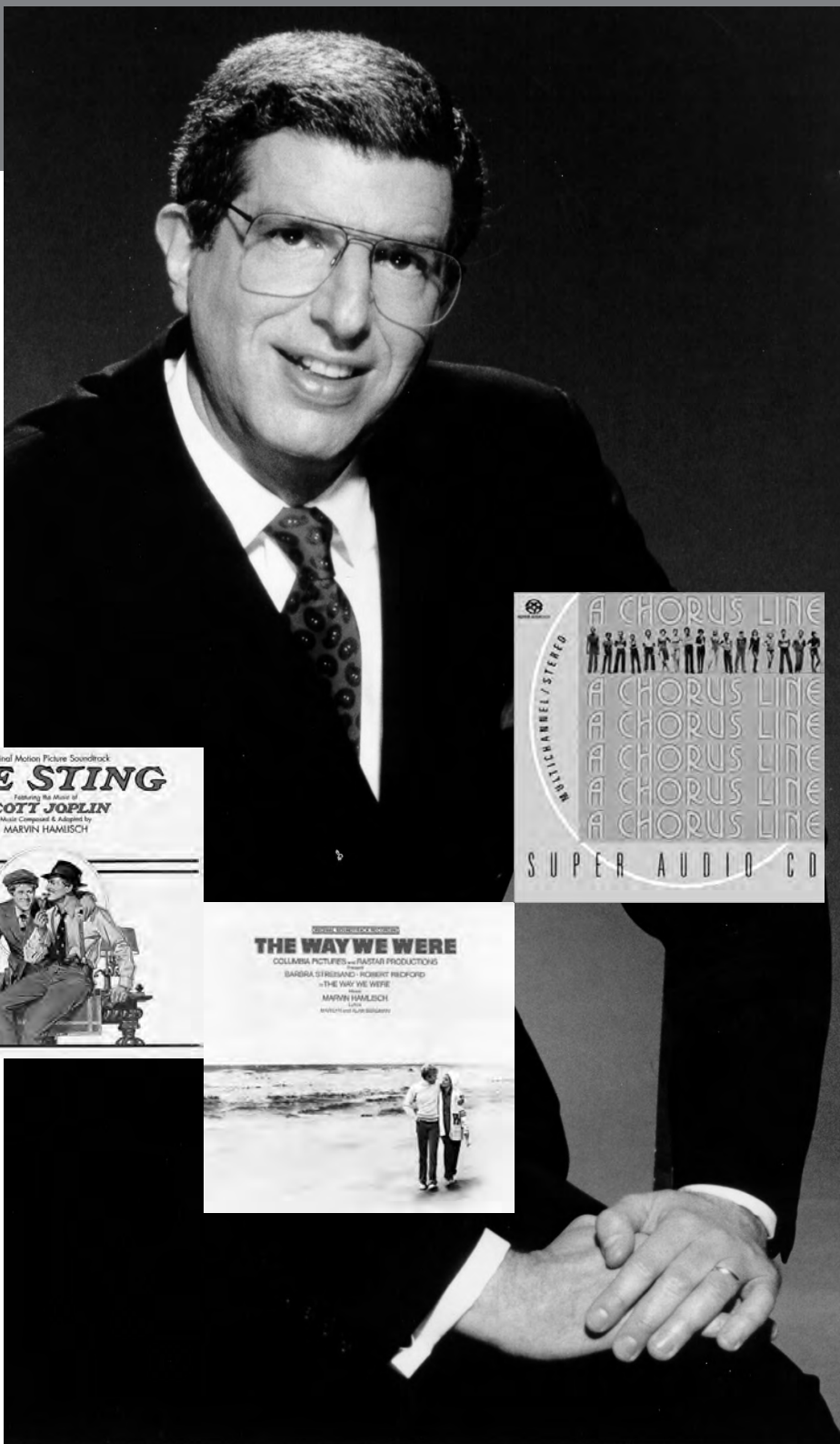
refer to Woody as a genius, but you also noted that he was rather uncommunicative during those productions. Did that give you more or less free rein creatively with those scores?

MH: You know, free reins are wonderful in one respect, and they can slash you later on. You need to get feedback from your director because you can always change things easily while you're writing it. Where it gets difficult to start changing things is if you've written it and you haven't had enough discussion with the director. You might have done a version that you love, and the director says, "No, I don't like this." So, [Allen] was communicative but he was communicative only after I would play what I was writing. I had a nice conversation with Steven Spielberg about how he works with John Williams, and I think the way one likes to work is that during the spotting of a film, the director kind of tells you what he's looking for and then you go off on your own and try to take his words in English and translate them into musical language. The first day of scoring should not be the first time that the director has actually heard what you're planning. After I've done about 30 to 35 percent of the film, I bring what I have to the director and just play it, so that nothing should be a shock to him. I think that what I learned about Woody was that he tended to only tell you something or speak when he wasn't happy with something. If you had done pretty much what he wanted, he tended to be very quiet and say, "Fine." Comedies are the toughest things because there's so much to do with the balance between what the characters are saying, the sight gag, the tempo of it and then, of course, music comes in. The way Woody works is that sometimes he might show parts of his films to people way before it's been musicalized. So he knows where the laughs are. So, if all of a sudden, the music does something to hurt a laugh, he knows it must be the music because he's shown parts of the film already and he knows where the laughs are. It's a very delicate balance.

The Way It Wasn't

FSM: I had the honor of interviewing [screenwriter] Arthur Laurents a couple of years ago when he published his memoirs. We discussed how the second act of *The Way We Were* was substantially edited after it was previewed. Apparently some of the film's meatier political sequences were excised. Did those cuts affect your work in any way?

MH: Those cuts did not affect my work. The thing that affected my work involved going to one of the previews and at the end [of the film], I was very upset because I did not see what I considered to be a major amount of the people crying. I really felt that it was important for them to cry. If you can remember, in my book, I wrote about how I spoke to Shuken and Hayes and said, "What have I done wrong here?" I had written a cue at the point



where [Streisand] touches [Redford's] hair at the Plaza Hotel. It's a very well-known cue and it's a very well-known part of the picture. I had written the second theme there and then went into "The Way We Were" as she sang. I'll never forget that Leo Shuken taught me a great lesson on that one and that's why I paid to do it over. [Shuken] said, "You know, Marvin, you may think you've heard the theme 30 times in the film but to the audience, they probably heard it three times." That's the lesson

and [Hill], who was a wonderful director and also a very good musician, kind of loved the idea of using that music, and he zoomed the idea over to me. I literally got every piece of music that Scott Joplin ever wrote and put it on the piano and went through it, thinking to myself what I thought was usable and pulling out of that, let's say double the amount of what you've actually heard. We just thought that musically, [Joplin's music] had a twinkle in its eye and it captured that twinkle through the whole film.

FSM: You were credited with some special arrangements for a 1981 film that's become something of a cult favorite, *Pennies From Heaven*. Was your work on that project similar in some ways to what you did on *The Sting*?

MH: Actually, in a way it was much harder. *The Sting* was very easy. I mean, *The Sting* was simply find the music, tailor-make it, go home. Very quick. They had already shot *Pennies From Heaven*. It was done. There was a dance section that Christopher Walken did. They asked me to re-do the

dance section, but you have to understand, I'm now writing music to a dance that's already done. That was very nuts and bolts. I mean, I call that click track heaven.

FSM: In 1984, you composed the music for a television version of Tennessee Williams' *A Streetcar Named Desire*. Was it daunting in a way to try and avoid emulating Alex North's influential jazz score for the 1951 classic?

MH: Yeah, it was, but I happen to love that project. I wasn't trying to necessarily stray from the sound of the Quarter; if you know what I'm saying. I was working then with the sounds of certain things and kind of going with that saxophone and trying to get a lot of pathos out of a saxophone and make it not just sexy but to reach out for people's souls and the way they felt.

Sometimes I think you get pushed into a box of what people think you are all about. It's happened to a dear friend of mine. I went to high school with him. You know him as Christopher Walken. Christopher Walken is one of the nicest people in the world who always gets cast as this mean, son-of-a-bitch villain. If you knew him, he's as far from it as possible. I was absolutely thrilled to see him in *Catch Me If You Can* because I said, "Boy, people are thinking this is a really big stretch for him and actually, we're getting a little closer to him."

I always felt that *Streetcar* was something that, had it been for the big screen, I probably would have never been offered. I was thrilled to get that assignment because sometimes you like to get out of your box. I do always feel more at home doing something that's melody first. I love to write a good melody. That's me, and I don't know that I would ever change that. But within that world you don't always want to write a melody that you think has to get to the charts. So, on something like *Streetcar*, it was wonderful to write something that could hold as its own thing.

FSM



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TOPS OF THE POPS: Hamlish graduated from indies (left) to the majors in no time.

I learned on that film. I immediately went in and changed that cue. I'm not saying just because I changed that cue that people start crying, but I know that it helped to get to the emotional impact of that film.

FSM: Apart from the Oscar-winning score for *The Way We Were*, there's also your Oscar-winning theme song, with superb lyrics by Marilyn and Alan Bergman. Can you remember the exact moment that you discovered that very distinctive melody?

MH: It came in stages, so to speak. The nice thing about writing that song was that you knew that if it worked, you were going to get Barbra Streisand to sing it. So, therefore, you're thinking of long notes. You're already thinking of her voice. It also went through a period of changes. I mean, the song was much longer originally—and then we played it for Barbra. It took me a while to write that melody. Today, when you do a film, usually you get a very short amount of time to do it. In the good old days, there was enough time to really sit and dwell on that melody. As I recall, from the time that I got the assignment to the time that I had a melody to show, it was a good 10 days. I could really live with it. What I was trying to do was write a sad song in the major mode. Anytime I have to write a love song, and I think this is true of a lot of people, some of the things that trigger you are, of course, the story that you're working on but other things that come into that story, like the love that you had for someone and it didn't work out. You know, that unrequited love thing. I mean, we've all had that. So, probably for me, that was also part of it, you know?

Sting Operation

FSM: Was it the late [director] George Roy Hill's idea to use the Scott Joplin music that you arranged for *The Sting*?

MH: George Roy Hill's son told his father about this music

The New Stuff

A Conversation With Joey Santiago



Interview by Stephen B. Armstrong

In 1985, with his charismatic score for PEE-WEE'S BIG ADVENTURE, Danny Elfman—the frontman for the band Oingo Boingo—showed the entertainment industry that pop-chart musicians, like their classical counterparts, can write effective, traditional film music. But not all rockers take the symphonic route, and lately, several composers with rock-and-roll backgrounds have appeared; musicians like Jeff Tweedy, Clint Mansell and Cliff Martinez, who all write and record with guitars and synthesizers and other rock instruments.

Joey Santiago—the lead guitarist for the Pixies, a popular '80s indie band—belongs to this group as well. His music has been winning hearts and minds in Hollywood since his film score debut in 2000, when he was hired to compose material for MGM/UA's art house feature, *Crime + Punishment in Suburbia*.

In April, Santiago took a break from the studio to talk to *Film Score Monthly* about his career in Tinseltown.

FSM: You've been a musician for over 20 years. How old were you when you started playing, and which instrument did you first pick up?

Joey Santiago: I started out playing a Jordan Kitts "mall" organ when I was eight years old. There was a craze back then; organs were everywhere. Just like NordicTracks now. Anyway, my father bought a Hammond. I had five other brothers I shared the instrument with, so I never got to play it without some kind of rift. I never took it seriously. We had instruction books that were broken down into grades, and we would compete to see who could complete [them] the fastest. I remember going as far as "Games People Play," that Mel Torme song. About a year later, I noticed that my oldest brother had a classical guitar hung up on the wall as a decoration. I took it down and learned how to tune it. He also had the

were influential or played similarly. If I liked the record, I would check them out. It was so refreshing to hear this music instead of the stuff that was getting played on pop radio. Later on I also listened to a lot of Hendrix.

FSM: When did you start writing music?

JS: I probably was fooling around with chords early on, but I did not start writing "seriously" until I started my current band, the Martinis, with my wife Linda.

FSM: In 1995, a song by the Martinis called "Free" appeared in the teen comedy *Empire Records*. How would you describe this song? Did the producers specify what kind of piece they wanted? Were you asked to write for a particular scene?

JS: The song "Free" is like Mazzy Star meets the Cranberries. It was already written and recorded on a 4-track, "demoed" out. David Lovering [one of Santiago's bandmates in the Pixies] used to drum for the Martinis and he knew Karen Glauber, a music supervisor at the time for the film *Empire Records*. She liked the song and thought it would be perfect for a scene where the girl shaves her head. The "basement tape" version was used for the movie, and we later went into the studio to record the soundtrack album version with producer Matt Wallace.

Velvet Underground's *Loaded* on his turntable. I played it and learned the song "Rock and Roll." It had this soaring guitar at the breaks, very simple, very effective. That hooked me.

FSM: You're well-known for the way you play guitar. How would you describe your style?

JS: I would describe my style as being "angular and bent." It's all derived from guitar moments that perk my ears up. My favorite song, when I was first learning, was "Savoy Truffle" on the Beatles' *White Album*. George Harrison played that bent note that I fell in love with and later milked for all it was worth.

FSM: Who else would you claim as your most important musical influences?

JS: I listened to a lot of different music when I was growing up. Our public library let us take out records, and I started listening to the ones that were not available at the bigger record stores. I listened to Les Paul, Chet Atkins, Joe Pass and Wes Montgomery. I would read the liner notes, which usually referred to other musicians who

(continued on page 48)

Late last year I had an “All Time High” remixing and expanding five classic James Bond soundtracks: *Thunderball*, *You Only Live Twice*, *On Her Majesty’s Secret Service*, *Diamonds Are Forever* and *Live and Let Die*. Here’s the inside story, with one caveat:

posals to remix and expand the best of the ’60s and early ’70s Bonds: *Thunderball*, *You Only Live Twice*, *O.H.M.S.S.* and *Diamonds Are Forever*. I knew that these recordings exist in multi-track form at EMI’s Abbey Road vaults in London; I also knew that the tape format was three-, four- and eight-track, and thus the jobs would not be extraordinarily expensive and complicated. I suggested if time and money remained, we could also do *Live and Let Die* and *The Man With the Golden Gun* (both 16-track and at Abbey Road).

Let me laud EMI and MGM for making a terrific decision I cannot praise enough: hiring me. *Golden Gun* fell by the wayside (see sidebar), but complete master tapes to *Thunderball* through *Live and Let Die* were transferred at

LOVE

from
LUKAS
with

In the first of two parts, FSM’s esteemed publisher provides a crash course in soundtrack restoration and recounts his recent project: the EMI Bond re-releases.



These aren’t my productions. I was contracted by EMI Catalog Marketing at the suggestion of MGM because I’ve fallen into this line of work. But I do not work for either company and cannot expound on future plans for this material. *I am not a spokesman for this material.*

That aside, here is my understanding of how these albums came about: The Bond soundtracks had been out-of-print for a few years because of a dispute between EMI and MGM over the distribution rights to the United Artists Records catalog. That dispute has since been resolved. Moreover, EMI and MGM decided to work together to reissue all of the soundtracks to capitalize on the 40th anniversary of the first Bond feature film. This meant not only the 12 albums EMI controls (from *Dr. No* through *Moonraker*, plus *A View to a Kill*), but the three ’80s titles released by Rykodisc and controlled by MGM (*For Your Eyes Only*, *Octopussy* and *The Living Daylights*, which had been released by other labels originally). Throw in *GoldenEye* (released by Virgin, now a part of EMI) and that’s 16 albums. (*Licence to Kill* is still controlled by MCA and is not available.)

My involvement began the week before Labor Day (2002) when I had a meeting at EMI. I submitted a pro-

Abbey Road onto a Macintosh hard drive as 24-bit, 44.1-kHz Pro Tools files and shipped to Los Angeles.

I still can’t believe that this happened.

You Only MIX Twice

This is the ideal time to explain how we restore and remix classic film music. I’ve gotten quite an education, having done it some 60-odd times for FSM productions, and have long meant to explain it to the readers.

In the old days, music had to be mixed “live” by an engineer at a mixing console with scary-looking levels and dials. In this process, everything essentially happens in “real time.” This is still how music is commonly recorded and mixed.

For archival recordings today it is much better to use a non-linear form of digital editing. The music is transferred to audio files stored digitally on a computer—typically, a Macintosh, with one of two programs: Pro Tools (for mixing) and Sonic Solutions (for mastering). The engineer works in an “edit window” and makes an “edit decision list” (EDL), which represents the mix/master. The EDL does not actually alter the audio files; rather, it shows the computer how to use those audio files to create the sound and

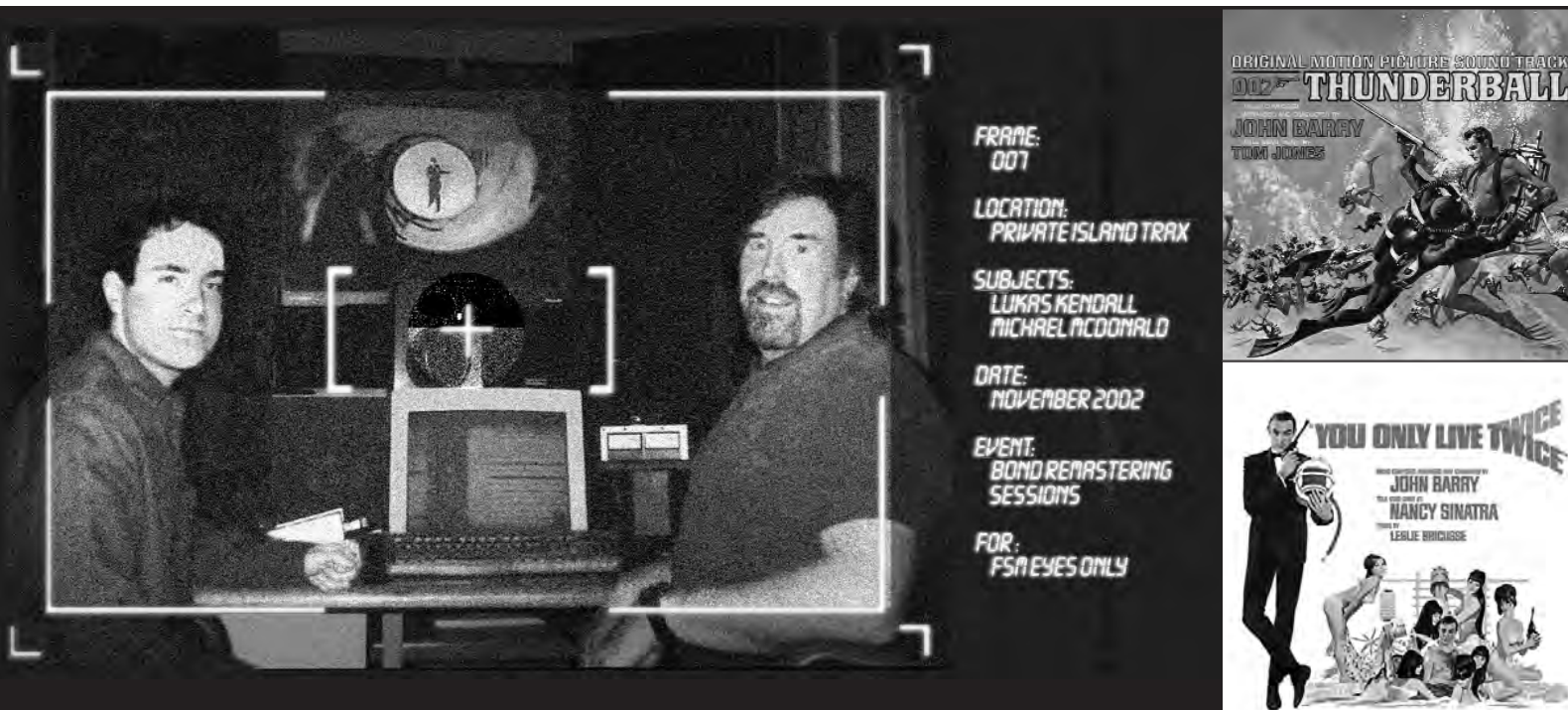
assembly that we want. Nothing is destroyed, and (almost) everything is reversible. For archival film scores, where there are audio anomalies as well as idiosyncratic methods to the original recording, it is ideal to have the music in a non-linear system such as this, where we are frequently coming across new kinks.

In case anyone is wondering why we remix old scores at all—in the case of the Bond scores, the idea is not to change anything, but to recreate the original mixes approved by John Barry and George Martin in vastly superior sound. In the old days, every time music was mixed or transferred using analog tape, a generation was lost—like making a photocopy of a photocopy. Nowadays, with digital media, this isn't so. Moreover, the original album masters were equalized (more on that later) for ancient record players: They were made to sound “pinched”

ally *use* the movie sound, we only refer to it as a guide. This is especially helpful for segues not happening on hard downbeats but over longer pieces of time—the idea is to present the music on the CD exactly as it overlaps in the film.)

In the computer-editing format, sound files are represented graphically on screen (see example, next page). Oftentimes while editing, you make your decisions by referring to the visual representation in addition to the audio playback.

2. Panning: This refers to the placement of the instruments in the stereo field. Commercial audio has two channels: left and right. (5.1 Surround systems have six: left, center, right, left rear, right rear, and subwoofer.) Most film music, however, from around 1950 to the '70s



so that they could be listenable on scratchy records coming from inferior speakers. Today, when one remasters an album from the LP master (typically a 1/4" tape), one is still stuck with this outdated equalization—by going back to the original multi-tracks, we avoid it altogether.

For the Bond soundtracks—and the majority of our FSM titles—we used two audio facilities: Private Island Trax in Hollywood (engineer Michael McDonald with Pro Tools) and Mulholland Music in North Hollywood (engineer Doug Schwartz with Sonic Solutions). I should point out that Private Island can also do mastering and Mulholland can also do mixing, and I love working with each engineer. I just find Pro Tools more flexible (and inexpensive) for multi-track mixing, and Sonic Solutions more powerful and precise for digital mastering.

Mix AND Let Die

In Pro Tools, we take the raw multi-tracks—three to 16 tracks of recorded sound—and blend them to just two: left and right. This involves:

1. Segues: This is joining two separate pieces of music, either creatively (to create a longer track out of shorter cues) or to replicate a film edit. In the case of the latter, I often “load” (record into the computer) the soundtrack from the movie itself (from a videotape or DVD) to use as a reference track in lining up the sound files. (We don’t actu-

ally recorded in three-track audio: left, center and right. A typical symphonic recording will reflect traditional orchestral seating: violins and woodwinds on left, percussion in center, brass and low strings on right (although this can vary quite a bit). It’s fairly simple to reduce three channels to two—just split the center channel—but it still requires care and attention.

Thunderball and *You Only Live Twice* were recorded in three-track; *O.H.M.S.S.* was four-track although the fourth track was largely blank, except for the occasional Moog synthesizer or woodwind solo. *Diamonds Are Forever*, however, was eight-track—typically guitar, high strings, low strings, trumpets, trombones, French horns, woodwinds and percussion—which required a lot of decision making. *Live and Let Die* was 16-track, which required even more decision making. Fortunately, most of the decisions were already made for us: in the original album masters. We recorded the existing CDs into the computer and lined up the CD tracks so that my engineer, Michael McDonald, could use them as guides for our new mixes. Mike “learned” the methodology for each score for the tracks represented on the album, and then mixed into stereo the previously unreleased tracks using that system. Occasionally we would check the movies themselves, although it wasn’t very helpful since the movies are in mono and the music is often mixed to be heard behind explosions or dialogue—not a musical balance you would want to replicate on a CD.



3. Levels This is part and parcel of panning: deciding how loud each track (single instrument or group) should be in the overall mix.

4. Reverb/compression These are not dirty words, even though many film score fans might complain about their overuse. Reverb adds space and echo to create a more natural sound; when used properly, you won't notice it's there. Compression is making the louds quieter and the quiet parts louder—judiciously—so that the overall listening experience is smoother.

There are many other devices in Pro Tools that I leave to Mike since he knows them so well: equalizing a particular track to remove a low rumble or high-end hiss, or eliminating the “power hum” caused by analog tape accidentally recording a tone created by A/C electricity. I prefer not to do any equalization (EQ) in the mixing stage but to leave this for mastering; the idea is to keep to the ambiance of the original recording as closely as possible. Still, it is often necessary to equalize a vocal or solo in mixing, as only at this stage are such things isolated; later on, the EQ affects the entire mix, not the individual tracks.

5. Ticks and pops The Bond recordings were in excellent condition. Nevertheless, analog and digital anomalies creep into the masters, and we eliminate them by “drawing” them out of the waveform (the graphic image). This can be done in both the mixing (Pro Tools) and mastering (Sonic Solutions) stages. Pro Tools is better in that the individual tracks are still isolated, so you get a more direct view of any anomaly you are trying to fix. Sonic

Solutions has a far more sophisticated Noise plug-in and is the superior program when it comes to digital cleanup.

Removing ticks and pops and errant sounds is what archival “restoration” is all about, but it is important to know when to “go after” a problem and when to leave it. Sometimes—especially with noise created by the players themselves (“stage noise”)—there is no way to eliminate the anomaly without losing some of the inherent music. So, if someone moved his chair 2:38 into a piece, we’re going to hear it forever.

6. Cutting between takes This doesn’t happen often—which is fortunate, because it can be difficult. Most film cues are recorded in complete takes. However, it is not uncommon for two or more “master” takes to be saved, the idea being that the piece was particularly difficult to play (or sometimes there wasn’t enough time to get it right), and the composer intended to use different parts of takes to create one whole version of the piece. John Williams is a composer who will typically do this, keeping track with his music editor where to join the takes.

What we have to do is re-create the edits intended by the composer, which is sometimes obvious (because the performance has noticeable errors—“clams”), sometimes extremely subjective. We refer to the movie soundtrack itself as a guide—or the original album—and try to make the best edit(s) we can. We can often do better edits with digital technology than the filmmakers could in the analog days of literally cutting tape.

7. Correcting performance problems:

Oh boy, I probably shouldn’t mention this. We do it extremely rarely, and I don’t think it came up in the Bond soundtracks at all. But from time to time, we can “move”—ever so slightly—different tracks so that the overall performance is improved. This most often happens with poorly played percussion; Mike has become a wizard at moving notes so that they don’t sound like the player was as “off” as he actually was. We can also pitch up and down tracks that were recorded off-key or became flat because of tape deterioration or an incorrect transfer. But as I said, we do this extremely infrequently.

File this one under overall “synchronization” issues. Speaking of which:

8. Overlays Many times in film different parts of a piece are recorded separately—typically, vocals and choir. This is so that more control can be gained over the recording, although it sacrifices a little of the unity created by having the orchestra, singers and soloists together. For the Bond songs we remixed, Louis Armstrong (“We Have All the Time in the World”) and Shirley Bassey (“Diamonds Are Forever”) were recorded simultaneously with the orchestra; Tom Jones (“Thunderball”) and Nancy Sinatra (“You Only Live Twice”) were not.

Beyond vocals, solo instruments and effects meant to correspond to visuals in the movie (i.e., source music—like the music-box version of “Do You Know How Christmas Trees Are Grown?” placed in “Blofeld’s Plot” in *O.H.M.S.S.*) are sometimes recorded on their own. Part of our job is to synchronize these “overlays” with the instrumental track, so that the song can be mixed anew. Again, this is best done by using the film soundtrack or album track as a guide and lining up the visual files—trusting both your eyes and your ears that the sync is correct.

These are the essential components of mixing, and they all tend to happen together. I should mention that I’m not an expert in audio engineering, so I’ve probably oversimplified some things. But I am maniacal when it comes to making an album right (as I perceive it). This means partly following what was used in the film, partly following the composer’s intentions (to the extent they can be determined, if the filmmakers altered the music), and partly using common and also artistic sense in making the soundtrack CD the best listening experience possible.

I’m sure there are others doing film-score restoration who think they’re geniuses as well; maybe they are. I always remember

that I didn't write any of this stuff. Albums of archival film scores are documents: Sometimes they also make great albums; sometimes they're weird listening experiences due to their cinematic origins. I trust my engineers, but also my ears and instincts, and I've gotten quite an education in the subtleties of the craft. The process is generally not artistic but definitely requires an awareness of artistic concepts. The bulk of the creativity comes from the composer and musicians, but there is creativity involved in the process of selecting and utilizing techniques—cutting to the chase, as it were. Which is a good thing to do right now...

Once the mix is done, we output our two-track (left and right) masters to CDR (we used to use DATs, but CDRs are more stable) and take it to mastering.

ON HER Mastering's SECRET SERVICE

I know virtually nothing about mastering. I know that Doug Schwartz is brilliant at it, so I leave to him the EQ and related matters which make the music sound as good as it can. Doug loads our two-track master from Private Island and improves the sound in Sonic Solutions; he typically does the EQ while playing the music into the computer, and then uses Sonic to address additional tics and sound problems that we could not fix in Pro Tools—for example, noise and hiss that Pro Tools is not as good at removing. He also sets the final spaces between tracks, adjusts any "level" discrepancies (making sure the tracks are at consistent volume) and finishes assembling the order. I will sometimes leave certain segues for Doug to do in mastering, rather than attempt them in mix-

ing, if they involve two pieces with wildly different sound characteristics; Sonic Solutions is better equipped than Pro Tools to match these ambiances. Doug outputs the final CDR master, which in the case of the Bond scores was sent to EMI for manufacturing. (For most of our FSM CDs, we output to 1630, a high-end digital tape format that looks like a big Betamax cassette and is supposedly superior to CDR, although I can't tell the difference.)

I wish I could explain more about the mastering process, but a lot of it is "magic" to me. I know the music sounds better after mastering than it did before, and that Doug brings highly experienced ears and judgment—and very expensive equipment.

And that's how we make a soundtrack CD. Here is inside information on all five of the Bond titles we worked on:

ThunderBALL



Thunderball was the most problematic of the five expanded CDs, primarily because of its length. The movie is well over two hours and heavily scored; the LP was apparently done prior to the complete score being recorded (the movie's release date was moved from October to December 1965 to accommodate reshoots); and there were twice the non-film "cover versions" because the title song was changed from "Mr. Kiss Kiss Bang Bang" to "Thunderball." There were reams and reams of music, far more than could be included on one CD. (I inquired about doing a 2 CD set, but EMI could not afford it.)

The LP and CD (running 39:20) always frustrated collectors by excluding the climactic action music featuring the "007" theme. This

was somewhat redressed by the 21:10 "Thunderball" suite on the *30th Anniversary* 2 CD set released by EMI in 1992, which also included the unused vocal versions by Shirley Bassey and Dionne Warwick of "Mr. Kiss Kiss Bang Bang." Those vocals could not be included on the new CD for clearance reasons, which was just as well as it left more room for previously unreleased score. Still, there was one more track that had to be included: the 2:39 version of "Mr. Kiss Kiss Bang Bang" that concluded the mono LP, which was different from the version on the stereo LP and CD. This meant that over 63 minutes of the new CD were already spoken for; I tried to pick the most interesting 16 minutes of still-unreleased material to fill it out. I

pray I have chosen wisely.

There was another hitch: Unlike the master tapes for the other four projects, the *Thunderball* tapes at Abbey Road were incomplete. They seemed to contain everything from the film's "first" recording sessions—excluding the very same action music that was left off the album the first time. Not good. However, EMI tracked down stateside a 1/4" two-track stereo tape (and four more cues duplicated on a 1/2" three-track tape) marked "Thunderball Vol. 2"—it did not have track titles (just reel and part numbers) and was by no means in an album sequence, but my assumption is that this was music

sent to the U.S. at the time of the film in anticipation of a sequel LP that never happened. With the exception of the "Gunbarrel" cue, *all* of the music on the *30th Anniversary* suite was taken from this U.S.-stored material—which helps to explain why those producers chose what they did.

Unfortunately, while the cues on the 1/2" three-track tape (joined together as our track 17; see below) sounded great, the cues on the 1/4" two-track suffered increased degradation deeper into the reel. We took "Bond Meets Domino," "Lights Out for Paula," "For King and Country," "Street Chase" (reel and part no. 10M1) and "Underwater Ballet" from the 1/4" tape; for "Bond With SPECTRE Frogmen/Leiter to the Rescue/Bond Joins Underwater Battle,"

we cut in the album master from the *30th Anniversary* disc itself, as the 1/4" tape was apparently in better condition when those producers used it 10 years ago. There were other cues from this 1/4" tape that we did not use for space reasons—essentially the repetitive "swimming underwater" mood cues that lead up to the underwater battle—but they also had sound problems, primarily drop-outs. There were two cues absent altogether from the U.K. and U.S. masters: 7M4 (very short: Fiona drives too fast as she gives Bond a lift) and 9M1 (Bond fights the thug in the shark tank at Largo's compound).

Enough crybaby stuff—here's what we did release, 79 minutes of Barry/Bond splendor:

Thunderball CD

1. **Thunderball** (Main Title)
2. **Chateau Flight** 1M2
3. **The Spa** 2M1/2M2
4. **Switching the Body** 3M2
5. **The Bomb** 4M1/4M2+3
6. **Cafe Martinique** 6M1
7. **Thunderball**
8. **Death of Fiona** 10M3
9. **Bond Below Disco Volante** 7M2
10. **Search for Vulcan** 8M1
11. **007**
12. **Mr. Kiss Kiss Bang Bang**
(stereo LP version)

Of the tracks from the original LP, we remixed all of them from the three-track Abbey Road masters, except "Thunderball" (track 7, a lounge version of the theme not in the film; the master take was missing so we took it from the album master) and "Mr. Kiss Kiss Bang Bang" (track 12, the stereo LP version, which came from a two-track tape EMI had in the U.S. in very good sound; this is essentially the Warwick arrangement of the unused title song, with a saxophone replacing the vocal). We remixed the main title from the three-track master plus vocal of Tom Jones, sounding glorious; we also had the three-track recording of the non-film version of "007."

Bonus Tracks

- 13 **Gunbarrel/Traction Table/Gassing the Plane/Car Chase** 1/2M3+4/3M3/4M4

This is a 4:43 suite from cues from early in the picture—I love the screaming brass in "Traction Table." The "Car Chase" was largely unused in the finished film—a great action piece. Some of the cues have dull, redundant segments snipped out so that the juicy parts would fit on the CD.

14. **Bond Meets Domino/Shark Tank/**

Lights Out for Paula/For King and Country 5M2/6M2/8M3/9M4

"Bond Meets Domino," "Lights Out for Paula" and "For King and Country" were included in the *30th Anniversary* suite. "Shark Tank" is a premiere release.

15. Street Chase 10M1/10M2

10M1 is the great use of the "007" theme in an action setting as Bond is pursued through the street fair. 10M2 is the short piece of source music at the nightclub prior to "Death of Fiona" (track 8).

There was a fascinating alternate version of 10M1 on the Abbey Road tapes that we could not include for space reasons and because it was not properly performed. Barry originally

scored the street chase not with the "007" theme but with a variation of the "Kiss Kiss" theme (the four-note introductory motive that leads off the song versions), escalating sequentially as the "007" theme does in the finished version. In other words, it goes D-D-D-C (descending), D-D-D-G (ascending), with the same squealing piccolos that cap each musical "sentence" as in the film version, and then ratchets up to the next key. This would be a wonderful alternate to include on a "Bond oddities" CD, despite the performance problems (the concept was apparently abandoned—presumably due to the change in the title songs—before a master take could be made). I have no doubt that Barry intended to use "Mr. Kiss Kiss Bang Bang" throughout the climactic action

YOU ONLY LIVE Twice



You Only Live Twice CD

1. **You Only Live Twice**
Title Song Sung by Nancy Sinatra 1M2

There was only one element missing from the original master for *You Only Live Twice*: the vocal by Nancy Sinatra. We had the instrumental backing track, but not the vocal itself, so on the finished CD we crossed over from the newly mixed backing track (for the opening bars) to the existing album master for the duration of the song. Reportedly the singer was quite nervous performing this piece and required many takes to get it right; it's likely that her vocal was done separately to playback and that this vocal-only tape was misplaced.

2. **Capsule in Space** 1M1A
3. **Fight at Kobe Dock/Helga** 5M1/5M2

I love this score. This was the first soundtrack album I ever bought, and I don't think I'm alone. How many of us were turned on to film music by the aerial shot of Bond fleeing the thugs on the roof by the bay ("Fight at Kobe Dock")? Barry made a quantum leap with this score, emphasizing the romance of Bond and the exotic setting and getting away from the sinister moodiness of *Thunderball*.

This album always struck me as having been put together exceptionally well, and I always planned to place the previously unreleased material at the end. The score was recorded onto three-track 1/2" tape with such craftsmanship that there is virtually no tape hiss whatsoever. The leap in sound quality from 1/4" album master (the old CD) to the 1/2" source is stunning.

music as well, but switched to "007" due to the song change.

16. **Finding the Plane/Underwater Ballet/Bond With SPECTRE Frogmen/Leiter to the Rescue/Bond Joins Underwater Battle**

10M4/11M1/11M3/12M3/13M1

This is a 10:15 track from the two-track U.S.-stored source. "Finding the Plane" (a reprise of "Search for Vulcan") and "Underwater Ballet" (Bond and Domino swimming underwater—short but enchanting) are premiere releases; the remainder were on the *30th Anniversary* suite.

17. **Underwater Mayhem/Death of Largo/End Titles** 13M3+4/14M1/14M2

4. **Tanaka's World** 4M1

This is not used in the movie. I think it was written for the scene where Bond meets Tanaka in Tanaka's underground office.

5. **A Drop in the Ocean** 4M5

The opening bars left off the original album are restored here and feature a build-up (somewhat obscured in the film) with the Bond theme before the chase begins. There are also a few bars in the middle that we put back in (or rather, did not cut out), but they're hard to notice.

- 6. **The Death of Aki** 8M1
- 7. **Mountains and Sunsets** 9M3
- 8. **The Wedding** 8M3
- 9. **James Bond—Astronaut** 7M2/10M4

This is the only piece on the original LP made from two different parts of the movie.

- 10. **Countdown for Blofeld** 11M1
- 11. **Bond Averts World War III** 12M1
- 12. **You Only Live Twice**
End Title Sung by Nancy Sinatra 12M3 revised

In the finished film—and on the album—the main title is used over again for the end title. Barry wrote an instrumental backing track that is virtually identical but is nevertheless a new performance. I suspect that after the difficulty the singer had getting the main title right, they decided simply to use that recording over again for the end title, rather than attempt a second performance. Again, due to the absence of the Sinatra vocal, we crossed over to the existing album master. The end title was originally going to be instrumental (see track 19).

"Underwater Mayhem" is a previously unreleased version of the climactic action music, with more pronounced swirling and malevolent strings. "Death of Largo" and "End Titles" were on the *30th Anniversary* suite. Incidentally, most of the "End Titles" is replaced in the finished film with "The James Bond Theme," and the film seems to fade out abruptly as well. The credit scroll originally concluded by saying James Bond would return in *On Her Majesty's Secret Service*; when the filmmakers decided to make *You Only Live Twice* the next film, they snipped this part out of the credits, and I suspect changed the music to fit the shorter timing.

18. **Mr. Kiss Kiss Bang Bang**
(mono LP version)

Here is the dirty little secret of the year: This track was actually mastered from an LP. Jon Burlingame's copy of the mono LP, to be specific. EMI could not locate a mono album master. Fortunately, the audio cleanup is quite good. The track is essentially the Shirley Bassey arrangement of the song with a saxophone replacing the vocal.

And that closes the book on *Thunderball*. Between unreleased cues, the alternate "Street Chase," the two vocal versions of "Mr. Kiss Kiss Bang Bang," and two instrumental pop covers from the Abbey Road tapes ("Thunderball" and "Mr. Kiss Kiss Bang Bang" with twangy electric guitars and orchestra), there's probably another 20 to 30 minutes of music. Maybe one day it will be released. Don't ask me!

Bonus Tracks

13. **James Bond in Japan**
Gunbarrel

Barry re-orchestrated the logo music (which was sans slate number for this film) to add piccolos to the opening chords and to use a different guitar timbre for the Monty Norman theme. (Vic Flick's amplifier had broken by this time—it is what created the distinctive twang of the original Bond theme—and perhaps that's why the guitar sounds different.)

James Bond—Murdered 1M1
Burial at Sea 1M3
The Submarine 1M4

The jaunty, almost comic bars at the end were not used. They were meant to underscore Bond's "corpse" once it's inside the submarine, just prior to his waking up.

Going Ashore 2M1
Meet Mr. Henderson 2M2
Impersonating the Assassin 3M1
Osaka's Office 3M2
14. **Aki, Tiger and Osato**
Chasing Aki 3M3

Most of "Chasing Aki" was unused in the film.

Japanese Bath 4M2
Reunion with Aki 4M3
Meet Mr. Osato 4M4
15. **Little Nellie**

The "007" theme from *From Russia With Love* returns for the auto-gyro sequence. In the film, "The James Bond Theme" (the *Dr. No* recording) is tracked into the sequence.

Assembly 6M1

Take Off and Flight 6M2

Heading for Home 6M3

16. **Soviet Capsule** 6M4

17. **SPECTRE and Village**

The Monster Descends 7M1

Helga's Death 7M3

Ninja Assassin 8M2

Tiger Visits 9M2

18. **James Bond—Ninja**

Bond Sneaks Inside 10M1

American Capsule 10M2

Resume Sneaking and Astronaut

Breakout 10M3

Ninja Army 11M2

Explosive Cigarette 11M3

Coda 12M2

The "Coda" was not used in the finished film. My engineer recognized it as a quote from a Gilbert and Sullivan song. I don't know what Barry was doing here—maybe a tag for the volcano exploding?

19. **Twice Is the Only Way to Live**
(instrumental finale) 12M3

This was included as the last track on some of the foreign pressings of the LP (using this title). Here it is in gorgeous stereo.

Finally, we left off the alternate title song by Julie Rogers from the *30th Anniversary* collection—which some fans have speculated was not a "demo" but in fact at one time was meant to be the song (note the sizable orchestra). This was excluded for clearance reasons. Apparently, it was easier to release before anyone knew what it was.

FSM

Next time: *O.H.M.S.S.* and more!

★ THE ★

FINE LINE

★ BETWEEN ★

STUPID

★ AND ★

CHAVEZ

Harry Shearer, Michael McKean and

★ Special Guest Star Annette O'Toole ★

on THIS IS SPINAL TAP,

WAITING FOR GUFFMAN and A MIGHTY WIND

★ BY JEFF BOND ★

W e know what you're thinking: Where the hell's Jerry Goldsmith? Where's John Williams? What do Harry Shearer and Michael McKean

have to do with the world of film music? Well, perhaps you, unlike some of us at *FSM*, never find yourself moved to warble the sweeping bridge of "This Bulging River" from *Waiting for Guffman* while showering. Maybe you'd rather listen to *Lionheart* again than discover the mystic medievalism of Spinal Tap's ode to "Stonehenge," and maybe you prefer Jerome Moross' "Big Muddy" to Tap's "Big Bottom." If that's the case, put this magazine down right now and go out and get a sandwich. As *Larry Sanders'* Artie would say, Shearer and McKean are in the house.

Even if you haven't yet absorbed "documentary-style comedies" (director Christopher Guest, third member of Spinal Tap, hates it when you call them "mockumentaries") *This Is Spinal Tap*, *Waiting for Guffman* and *A Mighty Wind*, you've probably encountered Harry Shearer and Michael McKean. Shearer is the voice of Mr. Burns, Smithers, Ned Flanders and probably a dozen-odd other (or other odd) characters on *The Simpsons*; he hosts his own satirical radio program, *Le Show*, Sundays on NPR, and has been one of the central voices of American satire for the past 30 years. Michael McKean probably first burst into your consciousness as Lenny of Lenny and Squiggy (David L. Lander) on the '70s sitcom *Laverne and Shirley*. Since then he's been in about 70 movies and numerous TV shows, and he's particularly good at playing guys who are jerks. He also has the incredible good fortune to be married to actress Annette O'Toole (that comes up later). McKean and Shearer make up two-thirds of hopeless heavy metal band Spinal Tap (Shearer is bassist Derek Smalls, McKean is vocalist and sex object David St. Hubbins) and aging folk trio the Folksmen ("the group too popular to be purist and too purist to be popular") as seen

in *A Mighty Wind* (Shearer is Amish-bearded Mark Shubb and McKean is rug-wearing Jerry Palter).

You might not think of either Shearer or McKean as musicians or songwriters, but both have been at that game for decades. "Part of the goofiness of the *Spinal Tap* project and the *Folksmen* project is that people still, after watching us do that live onstage, will come up to us and say, 'Do you guys really play?'" Shearer says. "I don't know what we have to do—get it certified by a district attorney or something? Yes, we stood up on stage and played for two-and-a-half hours and, yes, we really play our own instruments."

ALL THE WAY HOME

Shearer's showbiz career extends all the way to the distant past of 1953's *The Robe* (he was a child actor) and the 1950 *Jack Benny Show*, on which he once played Mr. Benny as a child. Like a lot of kids, Shearer took piano lessons. "I showed enough promise that a teacher who only taught people who were planning on being future concert pianists took me on, knowing that my maximum amount of practice was going to be an hour a day. That's about seven hours below what she required from her other students. I guess I had enough talent to impress her, but I wasn't a prodigy." Shearer kept at that for 11 years, and studied harmony and composition for one year at Los Angeles High School. "I dropped it because the thing I hated most about it was being forced to read. I was an ear player; my piano teacher wouldn't let my parents buy me any recordings of any of the pieces I was working on because she knew I would never read them again; I would just listen to the records and learn them. Reading music was always torturously slow for me. I can't look at a piece of music and hear it in my head; I can piece it together note by note but that's not the way it's supposed to work."

Meanwhile McKean took the route perhaps less likely to get him beaten up in high school: guitar playing. "I got a guitar when I was 14 because the folk boom was actually happening and we all wanted to play the guitar and sing," McKean says. "I immediately started writing songs. My father had a buddy from the Army who was also a piano player and piano teacher, so I would write these songs on the guitar and he would help me out by writing the lead sheets, so I actually had a hard copy and saw what a song was about. I'd write these folky songs with my friends, and then I went to a college in Pittsburgh to study acting and to NYU after that. In between I was in a band called the



SATIRE NIGHT LIVE: Harry Shearer, Christopher Guest and Michael McKean rock out (top) and go folkie (bottom) while Bob Balaban conducts an orchestra of synths.



THE EVOLUTION WILL BE TELEvised: Spinal Tap appears on a parody of the '60s TV show *Hullabaloo*; the entire singing cast of *Wind* puts on a folk-tribute show for the "Public Broadcasting Network."

Left Bank, which did a song called 'Walk Away, Renee.' It was a band that kind of fell apart and they needed a guitar player, so I was in that for about three months. We just rehearsed for that period and then we broke up—so I walked away with the suits we had bought and a guitar. This was a rock and roll band."

The seeds for what eventually became Spinal Tap were already being planted without either man's knowledge. McKean met Christopher Guest (later to play Tap lead singer Nigel Tufnel and to write and direct faux documentaries *Waiting for Guffman*, *Best in Show* and *A Mighty Wind* with SCTV's Eugene Levy) at NYU and formed a band called Our Lady of Food and Maritime (named after three different Greenwich Village trade schools). When McKean moved to Los Angeles in 1970 he joined the Credibility Gap, a comedy group that put on a daily satirical news show. That's where McKean first worked with Shearer and comedian David L. Lander, his future collaborator on *Laverne and Shirley*. "Michael would write songs about the news, and as he realized I had a modicum of musical talent, he'd let me help him out sometimes with putting those songs together," Shearer recalls. "But basically he wrote them, so I didn't write anything until

Spinal Tap, really. When you know someone as talented as Michael, you figure that he's the musical guy and it takes some balls to say, 'Hey, I'm gonna do that too.'"

McKean says the Credibility Gap gig was a crucial learning environment for his songwriting skills. "I developed the skill of working to order, so if someone needs a certain type of song I can come up with it, or at least take a shot at it."

Shearer and McKean got more rock performance experiences as the Me Decade progressed. In the mid-'70s Shearer's first wife hooked him up with bass player Jim Fielder of the band Blood, Sweat & Tears. "I thought this was a good opportunity because when I listened my ear had always gone to the bass line in every arrangement," Shearer recalls. "I understood more what I was hearing that way. I asked him if he would give me a few lessons on the bass, and he said sure. Because I figured, okay, I'm going to pick up an instrument now and play it by ear. That was the point; to enjoy playing it. So I took a few lessons from Jim and learned a couple different techniques: upright technique and electric technique. So I was preparing for Spinal Tap without knowing it."

McKean dipped even deeper into the music field when his success as Squiggy on *Laverne and Shirley* led to a 1979 album called *Lenny and the Squiggtones* for Casablanca Records—"A very interesting place to be as disco collapsed," the actor says. McKean's work with actor/director Rob Reiner on a sketch comedy program called *The TV Show* gave the television world its first glimpse of what would later become Spinal Tap. "We did a parody of *The Midnight Special*, which was hosted by Wolfman Jack," McKean says. "Rob Reiner played Wolfman Jack and they wanted to do a band, and Chris Guest did this character that was very much like our Nigel of today."

"Chris had been doing this character for a few years and was sort of re-energized to do it again when he saw this band at LAX that had lost their instruments," Shearer adds. "I remember Chris coming and talking to us about it and doing 10 killer minutes on these guys just wandering around trying to find their instruments." *The TV Show* featured the first performance of a Spinal Tap song, "Rock and Roll Nightmare." "Then while we were shooting that show we were lying on the floor for this finale which was going to be shot from the ceiling Busby Berkeley style, and smoke was supposed to be billowing around us, but instead it wasn't smoking, it was just dropping on us in drops of hot oil. We started ad-libbing as if we were these guys because if we didn't we would have all gotten up and killed the prop man."

AND OH, HOW THEY DANCED

When Reiner got a screenplay deal, Shearer, McKean and Guest joined him and began the momentous project that was to be *This Is Spinal Tap*. This "rockumentary" focused on an intensely mediocre heavy metal band in the twilight of a long and undistinguished career. "We had different ideas on what the focus of this should be; we thought for a while it might be hipper to do a backstage story and focus on the roadies, and then we saw a terrible movie called *Roadie* and that cured us of that idea,"

Shearer says. One scene in the film was inspired by a famous tape of the British group the Troggs arguing over how to play one of their songs. "The Troggs tape was the inspiration for a much longer version of the scene in the recording studio in Spinal Tap; we were trying to approximate the Troggs' lack of competency in communication with that scene, but unfortunately the Troggs did it a lot better than we did."

According to McKean, Spinal Tap was more of a general, affectionate broadside at the heavy metal genre. "I'd been a fan of all kinds of music, and there are some awfully dumb things that are still very appealing about that kind of bombastic rock that takes itself seriously," he points out. "That was the kickoff point—taking a band that was not as good as some of the others but giving them the same air of self-importance that someone might have at the top of the charts, and retaining that. We were always sort of one step behind. We were not the bottom of the barrel but close, and with that sense that we have it right and that any minute now our fortunes will change and we'll be on top again."

"It wasn't ever about anybody specific," Shearer agrees. "It was all about just what made us laugh about the excesses and pretensions of rockers. There was no specific model we were writing off of; we were just looking for dumb or funny titles and then wrote the songs based on them. In most cases we had the title first and wrote them to service the title. Like 'Big Bottom,' the idea was a song about big-assed women with us all playing the bass. 'Cups and Cakes' was pure Michael, just trying to fill in the background of the band."

Distant memories of the ill-functioning smoke gag on *The TV Show* may have inspired another memorable *This Is Spinal Tap* moment, when a little confusion between feet and inches leads to a stage recreation of the monument at Stonehenge that towers a less-than-impressive 18 inches tall. "Stonehenge came as one thing one day because we had the idea of the stage prop that goes wrong," McKean recalls. "And we knew we needed some sort of Thamesman-era song, and that's where 'Gimme Some Money' came from. I knew we needed a lousy jazz piece for their disastrous quartet appearance at the amusement park, and Harry brilliantly came up with that."

McKean says most of the Spinal Tap songs spun off guitar licks worked out by the three players. "Chris would play something, sometimes even just a fragment of a guitar exercise, and he would string a few of those together and then we'd play and find a harmonic way the two guitar lines would sound good together," he says. "That would lead to the obvious choices. We knew there were certain kinds of 'dark' chords for very dire, take-me-seriously rock and roll, and those were fun to slip in. [With] 'Stonehenge,' the lyrics were very mystical. So it was a matter of finding the lyric or musical moods that you wanted, get them in there, and chip away the ones that didn't sound right."

Staying true to the film's characters meant sometimes eliminating jokes that worked too well. "[For] 'Big Bottom,' we had the lyric 'my baby fits me like a flesh tuxedo,'" McKean recalls. "We loved that line so we were

looking for the answer line to that, and either Chris or Rob said, 'I want to catch her like Al Gianfriddo.' Al Gianfriddo made this famous catch of this hit by Joe DiMaggio in the early '50s. It made us all laugh, but there's no way these English guys would have a line about Al Gianfriddo in their song, so you yank that one and put 'sink her with my pink torpedo.'"

The trio also needed to make sure that the songs and performances of Spinal Tap weren't *too* bad. "The point with these guys was never that they couldn't play or that they were incompetent or that they didn't write the songs; it was just that some of the choices they made were either pleasingly banal or just kind of clunky," McKean says. "We weren't making bad musical choices so much as we were making choices that were true to sort of underdeveloped imaginations, or imaginations that stopped just short of the goal."

Shearer's character of Derek Smalls gains some of the biggest laughs in the film simply by retaining a kind of wide-eyed, maniacal focus in the face of onstage disaster. "Chris was obviously the guitar god, Michael was the lead singer and sex object, and what I had in mind for Derek was that he was the macho injection," Shearer says. "Heavy metal seemed to me to be about projections of power, so I thought Derek sort of took that more seriously than anyone else in the band and was always straining to do that. That was his self-imposed mandate. He was sort of the Richard Perle of the band."

D MINOR: THE SADDEST OF ALL KEYS

Shearer started his long-running radio program, *Le Show*, shortly after working on Spinal Tap and parlayed his songwriting experience from Spinal Tap into added material for *Le Show*. "What I did on *Le Show* was what I guess everybody starts doing when they want to write songs, which is parody versions of other peoples' songs. I did that a few years and then thought I had to get beyond that," Shearer says, noting that Oliver North's statement during the Iran-Contra hearings that he and his associates had had a "shredding party" inspired his first wholly original song for the show. "When I heard that phrase 'Shredding Party' I thought that was perfect. It won an Ace Award for Best Song after I put it in a cable program. Michael called me and said he liked it, so that gave me the balls to start doing it. I also wrote a love song to Fawn Hall."

While Shearer, McKean and Guest toured as Spinal Tap (and introduced the Folkmen, later to be seen in *A Mighty Wind*, as an opening act for the metal band), additional movie songwriting for the pair had to wait until Christopher Guest's 1996 *Waiting for Guffman*. The low-key parody about a sesquicentennial stage production in Blaine, Missouri, launched Guest, Eugene Levy and a host of improvisational actors on a slate of beloved faux documentaries that now includes *Best in Show* and *A Mighty Wind*. Unfortunately, neither Shearer nor McKean were

**The
Folkmen
debuted their
signature tune,
"Old Joe's
Place," on
SATURDAY
NIGHT LIVE
in the '80s,
and the trio
opened for
Spinal Tap
during a
2001 tour.**

able to appear in *Guffman*. "I had a schedule conflict," Shearer explains. "I was supposed to play the Bob Balaban part, I think, because I could play piano."

Guest did want McKean and Shearer onboard *Guffman* as songwriters despite their lack of availability. "Chris came over to my house and said, 'I need these songs,'" Shearer says. "He had about half of 'Nothing Ever Happens in Blaine' written, and so we finished that and wrote 'Stool Boom' together."

While the former is deliberately annoying and the lat-

ter understandably ambiguous (sample lyric: "Sit down and park your jewels—everyone needs a stool!"), the dirty little secret about *Waiting for Guffman* is that both the film and some of its songs are oddly touching. "A Penny for Your Thoughts" (written by McKean and Christopher Guest) is the quintessential innocent lovers' song, while one ballad that didn't make it into the picture, McKean's "This Bulging River" (it can be seen on the DVD outtakes), has its own peculiar majesty. "There I was taking the premise that it was all supposed to be Bob Balaban's

A MIGHTY O'TOOLE

We Proudly Present the Best-Looking Musician Ever to Be Featured in *FSM*

If you don't know who Annette O'Toole is, you're stupid. Well, it's not necessarily your fault, because Hollywood has never taken full advantage of her multiple talents. Arguably the most attractive redheaded actress ever, O'Toole first made her mark in Michael Ritchie's brilliant 1975 send-up of beauty pageants, *Smile* (a film which I'll argue laid much of the groundwork for the sly satirical style of Christopher Guest's films), played Nick Nolte's wife in *48 Hours*, and was stalked by Nastassja Kinski in a memorable swimming pool scene in Paul Schrader's *Cat People*. She played famous comic-book redhead Lana Lang in the ill-fated *Superman III*, but made up for that by playing Superman's mom, no less, in the current WB hit *Smallville*. Although she's sung and danced on-screen, she has not had the chance to use the term "songwriter" on her résumé until now. In *A Mighty Wind* she collaborates with husband Michael McKean on several songs, including the pivotal ballad "Kiss at the End of the Rainbow," which sets off the entire heartfelt Mitch and Mickey plotline in the film.

Before she and McKean were handed that plum assignment, however, she had to break into the songwriting biz—a feat she accomplishes in the following true story, which involves more celebrities than have ever been mentioned in the entire publishing history of *Film Score Monthly*:

"I always had [songs] in my head, but now I have someone to interpret them for me," O'Toole says. "After 9/11 I was doing this series *Smallville* in Vancouver, so I was stuck up there, and they closed all the airports. I was going crazy, so I got a car and drove home, and then when I got there they called me and said they needed me back right away. I had to turn around and drive back, so Michael came with me. Somewhere between Portland and Seattle I said, 'I've got this weird melody in my head—tell me if I've heard this or I'm making it up.' I hummed it for him, and he said it sounds like other things but he

thought it was new. So Michael was trying to come up with a mnemonic so we wouldn't forget it, and he sang something about potatoes in the paddy wagon. And I said, 'I love that idea—potato should be a girl.'"

HERE COME THE STARS

Thus was born the irrepressible ditty "Potato's in the Paddy Wagon," later to be performed by the New Main Street Singers in *A Mighty Wind*. But the song's road to screen glory first passed directly through the house of Martin Short—a celebrity. "We first sang it at a Christmas party Marty Short had that year," O'Toole says. "There were all these people: Steve Martin had his banjo and Tom Hanks had a guitar and they're all singing, and it's a little more formal than just stand around the campfire and sing. It's scary—you're standing up there and Diane Keaton is looking at you, and there are microphones."

Despite their understandable fear at being surrounded by notoriously unpredictable Hollywood stars, O'Toole and her husband managed to belt out their new song. "We sang 'Potato in the Paddy Wagon' and people loved it," she says. "We thought no one would understand the lyrics because the words go by so fast, and we thought no one would understand that Potato's a girl, but it's kind of wonderful in that each segment of the song goes through part of her life: her birth, her growing up, and then what's going to happen to her, that she's going to marry the sheriff and everyone's going to be happy."

After the star-studded debut of "Potato's in the Paddy Wagon," director Christopher Guest commissioned the pair to tackle "Kiss at the End of the Rainbow," the song that kicks off decades of lovelorn misery for folk duo Mitch (Eugene Levy) and Mickey (Catherine O'Hara). O'Toole knew exactly what she needed to complete this challenging assignment: booze. "I had a couple of glasses of wine and it was a



Friday night and we sat down and wrote the whole thing," she admits. "So I tell everyone I write songs now. Chris actually thought the song was too good; he said 'this is a real song.' We went over to his house on a Sunday afternoon, and he and Jamie were there. I think sometimes that it's because of Jamie [that's Christopher Guest's wife Jamie Lee Curtis, daughter of Tony Curtis and Janet Leigh. This brings up the obvious question: is every former member

of Spinal Tap married to a gorgeous celebrity? The answer is, not necessarily—however, it should be pointed out that Harry Shearer is married to songwriter and performer Judith Owen, who has written songs for the films *As Good As It Gets*, *Zebra Lounge* and *The Event* as well as *Felicity* and *Charmed*. And she's pretty easy on the eyes herself. We have no information on Jamie Lee Curtis' songwriting ability, but she has written successful children's books] that this song is in the movie, because we sang it and Chris was just sort of sitting there. And he said, 'Well, this is a beautiful song. It's not funny.' And Jamie was going, 'Are you nuts? This is the song!'

It turns out now we know that the song works because it's not funny. When we thought he didn't like it we said, 'Okay, we'll write another one,' so we wrote a song called 'Closer Than Tomorrow' that's not in the movie, that we own, that's more of a pop song. So we want to sell that to somebody famous. But also I have to say it's the way that Catherine and Eugene play it throughout the movie—this pathetic man that you care so much about and she's so concerned about him—so the way they do it makes the song have more impact at the end."

Since working on *A Mighty Wind* O'Toole has taken up the mandolin. "Parker Posey inspired that," she says. "I thought if she can play it, I can play it. I can't compose on it, of course, because all I can do is hear tunes in my head; I'm sort of the Anthony Newley of the group—I play the songs and my partner puts it down on paper."

Take that, Rachel Portman!

—J.B.

character writing these tunes," McKean says, agreeing that the lyrical sense of "River" far outstrips anything Spinal Tap could conjure up. "There was nothing wrong with going a little more competent in that case because Bob's character was kind of a fool like everyone else in that film, but you can buy the idea that this guy is stuck in this town, he hasn't got a lot of ambition but he's burning to create something, and you might as well assume he's got the talent to do it. They were all written to be pretty well-written songs, really. Maybe silly in concept; in the case of 'Bulging River' kind of melodramatic, but the main phrase of 'This Bulging River' is very close to 'Don't Cry for Me Argentina,' so I was writing a tune that was allegedly being written by a guy who listened to a lot of musicals and said 'I can do that.'"

HELLO CLEVELAND!

Guest's second film with largely the same cast, *Best in Show*, featured no songs, but this year's *A Mighty Wind* is probably the group's biggest musical production yet. The story of a reunion of famous folk-singing groups, *A Mighty Wind* also functions as a kind of Spinal Tap reunion. In fact, the singing trio Shearer, McKean and Guest play in the film—the Folksmen—are intimately tied in to the heavy metal band's history. "The Folksmen have existed for a long time prior to [*A Mighty Wind*]; we've been doing them since 1984," Shearer points out. "We were doing a photo shoot for *Rolling Stone* when *Spinal Tap* came out, and the conceit of the photo shoot was 'Here they are as themselves, and here they are as this band.' When we looked at the photos of us as ourselves, one of us said, 'Gosh, we look like a washed-up folk trio.' In the interview the *Rolling Stone* guy asked us what we were going to do next, and one of us said we were going to do a folk trio."

The Folksmen's signature song, "Old Joe's Place," was actually performed on *Saturday Night Live* by the trio shortly after *This Is Spinal Tap* debuted on movie screens, and the folk trio opened for Spinal Tap during a 2001 tour at Carnegie Hall and other venues. "We'd been doing these guys for awhile and generating repertoire for them and developing their stage act before the movie," Shearer says.

A Mighty Wind probably represents the pinnacle of musical achievement among the three song-driven films, and climaxes with a live stage show performed (by the Folksmen, the New Main Street Singers, and Eugene Levy and Catherine O'Hara's star-crossed duo Mitch and Mickey) in front of a sizable audience. Although Shearer agrees with the musical assessment of *A Mighty Wind*, he points out that the Spinal Tap crew were no slouches. "We weren't trying to be intentionally ragged with Tap in the movie," he says. "The difference is we can't hide behind drumming in *Mighty Wind*; we can't have our mistakes buried in the mix by very loud drumming, so in that respect we're more exposed. But I don't think we approached the playing with a different mind-set. We approached the playing as we're trying to do as good a job as we can representing these guys as certainly making flawed choices, but they're always trying to be as good as they can be. They've



ALL HEART. NO BRAINS: In both *GUFFMAN* (top) and *WIND* (below) the performers not only sing and play all their own parts, but the songs tend to be less funny than touching—and more dramatically effective as a result.

obviously all hit some sort of wall, but we're never trying to play badly—we're always trying to portray them as being competent."

According to Shearer, the higher musical stakes of *A Mighty Wind* didn't necessarily translate into added research. "We'd all grown up at a time when this was part of the ambient fluid musically," he explains. "I think we did more research for the album cover look than for the music itself; Michael and I got together and got out some old LPs and listened to a couple tracks to get our minds going in that direction, but we didn't cop too much specifically from that experience; it was more to get into the mood."

McKean says that the level of performance in *A Mighty Wind* was a necessary function of the story, which depicted its various groups as legitimate phenoms of the

(continued on page 32)

Ed
Shearmur
goes
Full
Throttle
on
Charlie's
Angels
and
Johnny
English

By
Jeff
Bond

It doesn't take long for a composer associated with a gigantic, money-minting franchise to get type-cast, but so far Ed Shearmur has avoided that with the adeptness of a handsome young Englishman—which he is. Shearmur's early work ranged from genre programmers like *Demon Knight* and *Species II* to Oscar bait like *Jakob the Liar*, from Martin Lawrence comedies (*Blue Streak*) to the dark-side-of-the-WB dramatic thriller *Cruel Intentions*. Then he hit *Charlie's Angels* in 2000. Director McG's vamping, tongue-in-cheek transference of the '70s jiggle show to big screens boasted some stylish, Schiffrin-like licks from Shearmur, and the movie was an unexpected runaway hit. But Shearmur's contributions were crowded out by songs on the soundtrack.

Since 2000 Shearmur has remained in vogue with comedies (*Miss Congeniality*, *The Sweetest Thing*), action blockbusters (*Reign of Fire*) and even period costumers (*The Count of Monte Cristo*). He's also back at the podium with *Charlie's Angels: Full Throttle*, his first major sequel. While Bill Murray's Bosley has been replaced by Bernie Mac, the original Angels return along with some of their nemeses—and Shearmur's music. "Obviously there's some thematic stuff that is carrying over," Shearmur says of his work on the sequel score. "The Thin Man [Crispin Glover] reappears in this one, so his material gets tweaked in various interesting ways throughout the film. Generally, the approach is a little harder than the first one. There are a few more heavy guitars, and there's a kind of Bernard Herrmann theme running through it. One of the characters in the film has the same tattoo that they used in the remake of *Cape Fear*, so we're using the *Cape Fear* material on occasion, sometimes in its purest Herrmann form and sometimes we inject it with a little bit of modern electronics."

Dark Angels

The first *Charlie's Angels* was practically a light comedy with some action thrown in, but Shearmur says that *Full Throttle* has a much harder edge. "There's a little bit of spy thrillerish type music in there, but generally the pot has grown bigger and the flavors are a little bit spicier than they were the last time," he points out. "This is much more action-driven. It's about the same amount of music as the last one, with a few more meaty cues. Last time we were doing very much a stitch job between a lot of songs. On balance I think there are fewer songs this time and the range of songs is a little broader, so stylistically we're doing many more different things."

Full Throttle features the return of a lean and mean Demi Moore as an ex-Angel now menacing current Angels Cameron Diaz, Lucy Liu and Drew Barrymore. "She gets a couple different approaches, some very electronic, using some of the latest manipulation software, and she gets an inverse of the *Charlie's Angels* theme, just because we can," Shearmur points out that the inversion of the original *Charlie's Angels* theme (written for the '70s TV show by Jack Elliott and Allyn Ferguson) flew under the radar of some important listeners at first. "It was initially for my own amusement, and, curiously, when I played the idea for McG, he said, 'Wouldn't it be great if we did an inverse of the *Charlie's Angels* theme?' I said, 'That's exactly what I just did!' I think it may be something that only works on a subliminal level."

Shearmur adapted a straight version of the TV title tune in several instances just as he had on the original 2000 film. "There's a big action set piece to open this movie, and we end that with a big statement of the theme. There's another montage where we're introduced to some of the Angels' past exploits where there'll be another version of the theme, probably not as radical as the Apollo 440 version we had in the last film."

While the first *Angels* film was planned to launch a franchise, no one was quite prepared for the box office juggernaut the

trio of glam crime fighters became. That's not the case with the closely watched *Full Throttle*, although Shearmur says that the increased scrutiny on the sequel has been the least of his problems. "There has been less time [for scoring], mainly due to a very long shoot that ate into a lot of the post-production schedule," he points out. "For me it's been pretty much the same time I've had on my last few films; the difference with this one is you're trying to do a lot of different things all at once. There's a lot of production stuff going into what we're doing—unfortunately we're still waiting on locked picture, so a lot of that can't be finalized until the very last moment."

The composer also says there's a slightly better chance that collectors might be able to actually hear some of his music on a *Charlie's Angels* soundtrack CD this time around. "That is something that's under consideration at the moment," he says. "There is stuff floating about, and I think it might make sense to do one at the end of this project because there would certainly be enough material to make an interesting CD."

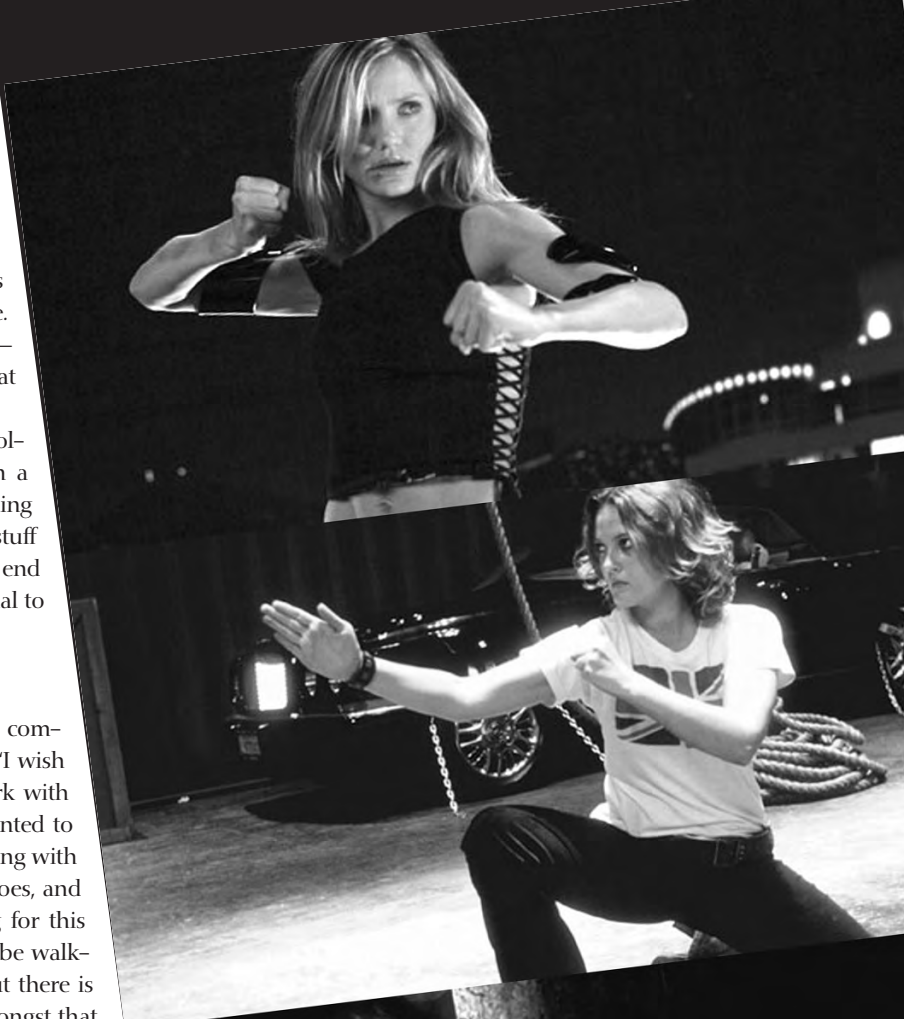
Director Picks

Shearmur acknowledges that he hasn't yet been typed as a composer, but insists he hasn't consciously worked to avoid that. "I wish it were so deliberate!" he says. "Some of it is wanting to work with directors that appeal to me, and one of the reasons that I wanted to come back and work on [*Full Throttle*] is I had such a blast working with McG last time. He brings such infectious energy to what he does, and he knows exactly what his audience is and what he's doing for this audience—no one is under any delusions that we're going to be walking up and thanking the Academy any time soon for this, but there is an enormous appeal to this sort of project. [I'm satisfied] if amongst that kind of thing I can work with someone like Iain Softley (*K-Pax*), who is an incredibly intelligent and sensitive filmmaker and really understands the nuances of film music. Every director I've worked with I've been able to learn something from and try different approaches. I think it appeals to different sides of me as a musician; when I was growing up I was listening to everything that was available, and as a composer if you limit yourself to just one style of film it must be sort of boring."

English Beat

Shearmur has kept up with the humorous side of things with *Johnny English*, a comedy about an inept secret agent, starring Rowan Atkinson. "The character came from a series of commercials that Rowan Atkinson did 10 years ago in the U.K. The character of Johnny is plucked from intelligence obscurity and always has had delusions of sophistication and grandeur he doesn't quite live up to, and succeeds in spite of himself. From a musical standpoint there was definitely a tip of the hat to the classic Bond scores, and it's something very few of us ever get to do so I jumped at that."

While George S. Clinton in his *Austin Powers* scores did some brilliantly on-the-nose take-offs of Barry, Shearmur says he didn't want to hit the target that exactly on *Johnny English*. "To have listened to anything too specifically would have gotten in the way," he notes. "My memories of those Bond scores is that they're very willful in the way they approach the action, and a lot of times he doesn't score the action. In the great late-'60s Bond scores, a lot of the fight and chase scenes aren't scored at all, and he'll come in with the main James Bond theme in the most unlikely of places. Not that that was something we consciously adopted for *Johnny English*, but it made us conscious of how you can use a main theme and how much reliance you can place on it once you do have a strong theme. We spent quite a long time working on having a theme that we could really break down into some constituent parts, and it would become a very recognizable motif for the character."



GRRR POWER: Shearmur tackles tough chicks and nerd's pix with equal alacrity.



Between Stupid and Clever

(continued from page 29)

folk era. "I thought it would have been a failure if everyone's looking at this and saying, 'Well, no way would any of this have been on the charts,'" he says. "There's some stuff that's pretty catchy about it and they are competent players. Even Michael Higgins on the New Main Street Singers, Michael Higgins' vocal arranging talents—those would have been hit songs because they sounded so great and he really knows how to do that." The actor also notes that the *Mighty Wind* songs are also less intentionally funny than the songs in the previous films. "A lot of times we find the right kind of nondistracting funny," he says. "Like when the folks are sitting around the kitchen singing 'Loco Man,' you don't know why they're all singing this sort of bad calypso song, but there's something kind of right about it. That's one of Harry's songs. A song that has too glaring a joke in it can be distracting and take you out of the reality. It just wouldn't happen."

A Mighty Wind also gave McKean a chance to collaborate with his wife, actress Annette O'Toole (see sidebar). "Annette and I wrote 'A Kiss at the End of the Rainbow' and another song they did in rehearsal called 'Killington Hill,' which is a classic silver dagger ballad, a folk ballad where a woman gets disemboweled. They did a piece of them rehearsing it a capella, and it's supposedly a very funny scene but it's not in the film; it might be on the DVD."

The climactic concert scene was the biggest challenge for all the actor-performers in the movie. Shearer, McKean and Guest had plenty of live stage experience—while they performed to playback in *This Is Spinal Tap*, their tours as Tap and the Folksmen were indeed done live. "It was a much bigger deal for

Catherine and Parker [Posey] and Higgins and Jane [Lynch] to be ready with these instruments they'd just picked up four months ago than it was for us," he notes. "But yeah, still, Chris is trusting us on that day, with a lot of cameras and lights there, to be musically ready to go. It allowed us as performers to really tap into what we were experiencing for the sake of our characters. We didn't have to fake these characters being incredibly excited because here they were at this perhaps last chance of any degree of fame or popularity that this concert may have represented for them; we had that level of creative tension and excitement because we had to perform live for the cameras. It turned out to be a really inspired choice because it made it really easy for us all to be at that emotional pitch."

HOW CAN I LEAVE THIS BEHIND?

Since *A Mighty Wind*, Shearer is still plugging away on *Le Show*, while McKean has yet another quasi-musical gig on Martin Short's skewering of showbiz journalism, *Prime Time Glick*, on which he plays bandleader—and harpist—Adrien Van Voorhees. "I don't think it's terribly convincing, but people have been very kind about it," he says about the role. "It's one of those insane creatures—he's somehow landed this job with this small band and they're all illegal immigrants and I pick them up while touring on a cruise ship in the Mediterranean. They're all from Eastern Europe and they're all terrified of being picked up by the INS. My character is out of his mind; Marty Short's character is also out of his mind, but I'm sort of an associate mad-



man. Nancy Severinsen, Doc Severinsen's daughter, is our musical director. She writes or commissions all the stuff we do and does the arrangements, and a lot of it is actual players. A lot of the intricate harp stuff is done with a synth, but there's also a brilliant harp player named Laurie Andrews comes in and she's the one who showed me how to fake it. It's weird; there'll be 16 bars of funk playing and there's a harp playing with it."

There's been almost a progression of growing sympathy for the characters of these films,

with *Spinal Tap*'s rockers receiving a good skewering at the hands of Guest, McKean and Shearer, while the hapless bumpkins of *Waiting for Guffman* come off as quite lovable, and *A Mighty Wind*'s folk singers emerge rather triumphant from their climactic concert. Shearer sees the evolution from *Tap* to *A Mighty Wind* as a natural one. "If you don't learn to have a more nuanced approach to your work as you go through time, you're really not learning anything; I hope that doesn't mean you get soft," he says. "As long as your approach to character is humanistic and comedic as opposed to agitprop, the audience is going to see your characters as human beings and not sort of convenient coat hangers for your opinions."

For Michael McKean, the film fostered a songwriting collaboration with his wife Annette O'Toole that he hopes to continue in an original musical written for the screen by the pair. "We're hoping that by the time we finish it musicals are still hot," he laughs. "All it takes are a couple of stinkers and it's over again." **FSM** Special thanks to Pam Hafstead.

Babes & Brits

(continued from page 31)

The composer acknowledges that this approach isn't necessarily always a part of his working process and that he must tailor his methods to each specific project. "Sometimes the process isn't quite as motivic as the one for *Johnny English*," he explains. "Sometimes it's more textural: *K-Pax*, for example, was less motivic and more about just creating a mood. That was something we came to through trial and error. There were small motivic elements that we

used, and there was a theme that kind of developed toward the end of the film, but because we were trying to keep everybody guessing as to who this character was and not pin him down, we didn't want to establish too much of a thematic identity too early on. *Reign of Fire*—again, we were consciously trying to avoid virtually any melody at all and [were] using the orchestra as a big textural palette. I'm certainly not afraid to use melody when it's appropriate. When you have the technical chops to be able to work motifs into the body of the orchestra and you're not just sticking a melody on top of something, that it's actu-

ally coming organically out of the writing, that certainly is very satisfying to me when it can be made to work."

Shearmur points to John Williams as a practitioner of that art at its most highly developed. "Part of the fun of listening to his work, especially in the scores of the last five years, [is that] there seems to be a conscious attempt to write in a particularly symphonic manner, and the sophistication of thought is something that I certainly aspire to. It serves as a lesson to the mere mortals among us as to what is achievable; whatever the bar we set for ourselves, it can be set higher."

FSM

SCORE

REVIEWS OF CDS

CLASSIC	★★★★★
GREAT	★★★★
GOOD	★★★
BELOW AVERAGE	★★
WEAK	★

Goldfinger (1964) ★★★★★

EMI Capitol 72435-80891-2-7
15 tracks - 41:14

Thunderball (1965)

★★★★½
EMI Capitol 72435-80589-2-5
18 tracks - 79:03

You Only Live Twice (1967)

★★★★½
EMI Capitol 72435-41418-2-9
19 tracks - 72:44

On Her Majesty's Secret Service (1969) ★★★★★½

EMI Capitol 72435-41419-2-8
21 tracks - 79:46

Diamonds Are Forever (1971)

★★★★½
EMI Capitol 72435-41420-2-4
21 tracks - 75:50

A View to a Kill (1985)

★★★★
EMI Capitol 72435-41448-2-0
15 tracks - 38:25

All Scores by JOHN BARRY

The wait is over, and James Bond, John Barry, and soundtrack fans alike have reason to rejoice. Naturally, the Internet debate over how badly the producers screwed up these discs raged for weeks. One message-board poster actually insulted the intelligence of the producers because of a spelling mistake on a track title and because the album covers on the tray card aren't correctly arranged. Idiots! Admittedly, I would have liked a chronological presentation of the music, but I understand that legal complications prevented that; the producers have in fact done an outstanding job.

Goldfinger is the best score of the series, and this new disc com-

bines all the cuts from both the British and American LP releases, including the four extra score tracks from the *30th Anniversary* Bond collection. The music is big and ballsy, mainly jazz and orchestral fusion, with Shirley Bassey belting out the fantastic title song. Sound quality is impeccable, as it is in all of these newly remastered titles.

Thunderball, *Twice*, *O.H.M.S.S.* and *Diamonds* each double the playing time of the original albums. This extra music coupled with the extraordinary sound is the main reason for getting these discs. *Thunderball* features plenty of Barry's near-minimalist suspense music, with its characteristic repetitive motivic cells. It also has one of the most sustained action pieces in the series, written for the underwater battle and the climax aboard Largo's yacht. These cues are for the most part based on "007," the theme Barry introduced in *From Russia With Love* as an alternative to the "James Bond

Theme." The title song sung by Tom Jones is underrated.

Twice also has a good title song, but the main attractions in this score are the Asian-flavored romantic theme (presented best in "The Wedding") and the great Herrmann-esque space march, used to characterize Blofeld's satellite-capturing device. It gets prominent presentation in "Capsule in Space" and "Soviet Capsule" and a particularly outstanding variation in "Countdown for Blofeld."

O.H.M.S.S. was the second and, so far, last Bond film to have an instrumental piece for the opening credits, and what a powerhouse piece it is. It's surprising Barry never used it in subsequent Bond scores. It features a distinctive use of synthesizer and bass guitar, which appears in many of the chases and fights throughout the film. The movie is not song-free of course, and "We Have All the Time in the World" is an outstanding, bittersweet romantic tune. One of the last songs recorded by Louis Armstrong, it gets several lovely instrumental arrangements here. In addition to the *O.H.M.S.S.* theme, there are a number of great action pieces, like "Battle at Piz Gloria," that incorporate additional new material.

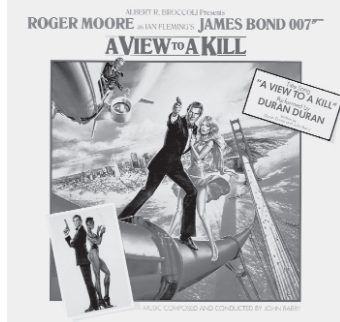
Shirley Bassey's second Bond outing, for Connery's last, has a more subdued sound in *Diamonds Are Forever*. The score is likewise not as over-the-top as some previous efforts. It features several doses of the "James Bond Theme" and "007" for the action cues, and several good score cues that double as source music. "Diamonds Are Forever" also translates to a mystery-tinged instrumental love theme.

Barry's second-to-last Bond

score, *A View to a Kill*, contains the most successful song in the series, co-written with Duran Duran, the first non-solo act to perform a Bond title song (unless you include Paul McCartney and Wings, but, come on, did Wings really do anything?). This likewise gets surprisingly excellent love-theme treatment, pleasantly arranged by Barry for solo woodwind and French horn. There's plenty of Bond suspense as well, and an outstanding new action theme that some may find dated because of its wailing '80s electric guitar. Regardless, it holds its own against most of the Bond action themes. "Snow Job," "He's Dangerous" and "Golden Gate Fight" are all based on this rhythmic theme.

Many of the other Bond titles are worth picking up as well. If you don't already have *Octopussy* or *From Russia With Love*, get them, now that they're in great remastered sound. *The Living Daylights*, one of the best scores in the series, replicates the previous Ryko release, which itself had almost 30 extra minutes of music. It's time to both shake and stir your CD players.

—Darren MacDonald



Daredevil ★★

GRAEME REVELL
Varèse Sarabande 302 066 448 2
15 tracks - 40:09

Daredevil is probably Graeme Revell's finest work, but whether that means much is another matter. If there's one thing that can't really be argued, it's that *Daredevil*'s score takes a different route than most of its "superhero film" predecessors, aiming for darker, more ambient territory.

"Daredevil Theme" opens with low, heavy drums, immediately signaling that Revell will once again rely on terribly awful urban percussion as the foundation for a score. But just when the score seems to be nothing more than a by-the-numbers exercise, an interesting theme starts to emerge. Not grandiose like *Superman* or sweepingly Wagnerian like *Batman*, the theme for *Daredevil* is something new and exciting—heroic, yet downplayed. Thankfully, Revell limits his use of the theme and doesn't simply play it every time Ben Affleck does something cool. Other leit-motifs float through the score, including a run-of-the-mill piano theme, a haunting vocal piece that appears too infrequently, a subdued guitar idea for Elektra, and a suitably menacing four-note motif for the villain Bullseye.

Motifs aside, the overriding percussive sound-design approach creates an appropriately dark mood for the film, but it does not necessarily function as well apart from it. The score would have been that much better if Revell didn't settle for his stock *Crow*-like percussion or techno material and instead tried his hand at more complex action music. Then again, he has always relied on that style, and it may have been the reason he landed the assignment to begin with.

It's also worth noting that Revell seems to have avoided copying temp tracks here—a bonus since this is a problem that has plagued much of his other work. However, "Elektra" does feature the millionth take on James Newton Howard's "swimming" cue from *Waterworld*, complete with lame voice-augmentation effects (one of many suspiciously MIDI-sounding moments in the score). And we can all picture some producer leaning over Revell's shoulder and suggesting he use a lead guitar in the heroic transformation scene, just like Elfman's in *Spider-Man*'s similar sequence (which

was itself rescored from its original brass-driven approach). Fans of Revell's work will want to pick this up. —**Luke Goljan**

Pumpkin ★★★½

JOHN OTTMAN

Citadel STC 77133 • 16 tracks - 46:38

Hooray for tight deadlines! With just two weeks to write 54 minutes of music, John Ottman delivers a gem of a score, his best work in years.

Fulfilling promise shown in *Apt Pupil*, *Snow White* and *Incognito*, but subsequently diminished in no-brainers like *Urban Legends: Final Cut*, *Lake Placid* and *Eight-Legged Freaks*, Ottman's creativity comes to the fore with a composition that really hits the mark—there are even echoes of his good rejected score for *Cruel Intentions*!

Flying in the face of industry practice, the directors asked Ottman to write a score that deliberately seemed out of sync with the movie, almost as though it was tracked in from another film. *Pumpkin* tells the tale of the unlikely, and "wrong," relationship between sorority girl Carolyn (Christina Ricci) and a mentally retarded boy named Pumpkin. It's a mismatch that the directors wanted echoed in the music, and although that might be apparent when married with the on-screen images, it doesn't really come across on the disc.

In isolation, the score is an accomplished series of cues built around two main themes, which gradually entwine. Carolyn's cues are structured around a sorority song, for strings and harpsichord, but occasionally accompanied by a daydreaming motif by vocalist Tessa Hampton (particularly in "Outcasts" and "Carolyn's Poem"). By contrast, *Pumpkin* is represented by a simpler guitar riff and harp melody. When the two characters fuse, their themes also merge ("Separation") into a whole that shouldn't work but somehow does.



To say that the seven violins, four violas, cellos, double bass, flute, clarinet and piano on this score constitute "The Hollywood Studio Symphony" might be an overstatement but should not detract from this accomplished work, which owes more to chamber music with synths than to full orchestra. Pop fans might bemoan the absence of the entertaining songs that appeared in the movie, but soundtrack enthusiasts are well-served by this major work for a minor movie. —**Nick Joy**

The Quiet American ★★★

CRAIG ARMSTRONG

Varèse Sarabande 302 066 426 2
12 tracks - 48:04

Craig Armstrong's first work after the hugely successful *Moulin Rouge* is *The Quiet American*, which finds him reuniting with Australian director Phillip Noyce

(*The Bone Collector*). Set in Saigon in 1952, *The Quiet American* tells the story of an arriving American aid worker and his relationship with a British journalist and his Vietnamese mistress.

The title track finds Armstrong blending Eastern influences into a lush orchestral backing that includes the haunting vocals of Vietnamese singer Hong Nhung. The simple yet effective piano theme is doubled by various sections of the orchestra but also countered by tasteful electronics. The electronic element, heard throughout the album, blends well with the traditional sounds of the mainly string orchestra. The combination is reminiscent of Icelandic singer Björk's music, and sounds distinctly European.

Unfortunately, many of the cues that follow do not stand up to the strong statement made by the opening track. Instead of strong thematic development, we simply hear the elements of the title track rearranged in various combinations. Tempos are consistently slow and only pick up slightly on tracks like "Drive Up Holy Mountain/The General," featuring lively acoustic percussion.

"Brothers in Arms" shows off the Metro Voices Choir, which provides a wonderfully subdued performance rather than the more usual over-the-top type of choral scoring. "Do You Still Miss Him?" finally delivers some variation, with oboe accompanied by strings and choir, followed by more of Nhung's exotic vocals.

The recording quality is superb and well-balanced, with something interesting always happening in the mix. Nonetheless, most of the music simply can't keep pace with the excellent title track, which features all the album's best moments. It's like an extended EP, where you get the hit single, and the rest of the CD is not much more than the chill-out mix and dub version of the original song. Don't believe me? Just check out the "End Title"

music, which turns the score's elements into a pop single and adds English lyrics to replace the original Vietnamese!

It's an enjoyable listen and can't go unrecommended—though if you prefer soundtracks that offer variety, you might want to pass.

—Ian D. Thomas

The Life of David Gale ★^{1 1/2}

ALEX PARKER AND JAKE PARKER

Decca 440 066 733-2

16 tracks - 49:12

From director Alan Parker comes another bit of folderol from the Hollywood machine, *The Life of David Gale*. Parker also crafted (in a previous life perhaps) *The Commitments* and *Evita*, both thematically sound and musically interesting movies. But with his latest effort, starring Kevin Spacey as a (supposedly) wrongly accused death-row inmate who once crusaded against the death penalty, Parker makes a serious misstep. With a fascinating prem-

ise and top-notch cast, the film should have been a multi-textured examination of the death penalty along the lines of *Dead Man Walking*. Instead, it is a meaningless thriller where the next step is so obvious that the entire experience seems trite.

This obviousness can be blamed in part on the director's sons, Alex and Jake Parker, who scored the picture. The younger Parkers were called upon early in the process to provide music for the shoot itself (for the actors and directors to have an aural component to help them get into the mood). Wouldn't you know it—their father decided to use their music in the finished film.

Even average film critics, usually oblivious to scores, have remarked on *Gale's* music's failure. Jake Parker, who wrote the instrumental cues, seems to know that he is working on "an important movie," and thus gives us subtle track titles like "Ominous Lacan," "Ominous Drums" and "Ominous

Pascal." The instrumental cues vacillate between overproduced string themes in the simplest chord progressions imaginable (for touching scenes), and repetitive, overproduced techno passages (for intense scenes).

Brother Alex Parker, who wrote and performed the songs and rock-inspired cues, fares no better. Consider "Waterside," which opens with the sound of running water and the ubiquitous jangly guitar so characteristic of all movies taking place in the South.

Toni Price's "Just to Hear Your Voice" and Correo Aereo's "La Pena Huasteca" are fine songs in their own rights, and Puccini's overused "Tu che di gel sei cinta" from *Turandot* (opera usually makes things seem more important) closes the album with a mildly strained performance by Janis Kelly. Also available on the disc, accessible through your PC or Mac, is the movie's trailer, which plays as an extended music video for the first cue, "Another

Bleeding Heart"

—Ominous Andrew Granade

The One and Only ★★★

GABRIEL YARED

Sony Classical SK87717

20 tracks - 61:47

Gabriel Yared escapes his "tragic love story" prison with a light, bittersweet score for a British comedy drama about mistaken marriages and love at first sight.

Many will recall the composer's frustration at being unable to convince directors to hire him for comedies; he was passed over on *Bridget Jones's Diary* because the filmmakers didn't believe he could deliver the right sound. While this movie isn't in the same league as *Bridget Jones*, there's enough invention in the score to prove to the industry that this man can underscore laughs as well as tears.

Yared plays keyboards on this

(continued on page 43)

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NEW RELEASE:

Vol. 6, No. 8

Soylent Green/Demon Seed

FRED MYROW/JERRY FIELDING

Film released: 1973/77

Studio: M-G-M

Genre: Science Fiction • Silver Age Classics

CD released: May 2003

Stereo • 79:49

Two '70s sci-fi scores on one disc: *Soylent Green* (40:21) features a mix of pop, classical and avant-garde sounds; *Demon Seed* (39:28) is a wild blend of the electronic and symphonic. Stereo with a few mono alternates. **\$19.95**



NEW RELEASE:

Vol. 6, No. 7

Knights of the Round Table/The King's Thief

MIKLÓS RÓZSA

Film released: 1953/1955

Studio: M-G-M

Genre: Costume Adventure/Swashbucker

Golden Age Classics

CD released: May 2003

Stereo • Disc One 70:31 • Disc Two 78:21

Two scores, two discs: *Knights* (86:25) is the complete film recording of Rózsa's thunderous, epic score; *Thief* (56:47) is a rousing swashbucker in the Korngold mold. **\$24.95**



Vol. 6, No. 6

All Fall Down/The Outrage

ALEX NORTH

Film released: 1962/1964

Studio: M-G-M

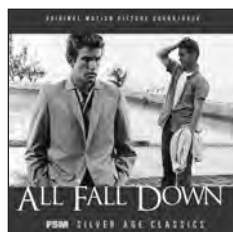
Genre: Drama/Western

Silver Age Classics

CD released: Apr. 2003

Stereo • 52:54

Two complete scores by the great Alex North: *All Fall Down* (38:24) is hushed, sweetly jazzy score to family/coming-of-age drama. *The Outrage* (14:29) is spare music to western remake of *Rashomon*. **\$19.95**



Vol. 6, No. 5

Green Fire/Bhowani Junction

MIKLÓS RÓZSA

Film released: 1954/1956

Studio: M-G-M

Genre: Adventure/Drama

Golden Age Classics

CD released: Apr. 2003

Stereo/Mono • 79:20

Two exotic '50s scores on one disc: *Green Fire* is an adventure set in Colombia with a gorgeous symphonic main theme; *Bhowani Junction* is a politically charged romance sporting indigenous, "world-music" source cues. **\$19.95**



Vol. 6, No. 4

THX 1138

LALO SCHIFRIN

Film released: 1970

Studio: Warner Bros.

Genre: Science Fiction

Silver Age Classics

CD released: Mar 2003

Stereo • 55:45

George Lucas' first film is a startlingly original vision of a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on Latin jazz. The CD includes many unused passages and is entirely in stereo. **\$19.95**



Vol. 6, No. 3

Home From the Hill

BRONISLAU KAPER

Film released: 1960

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Mar. 2003

Stereo/Mono • 79:26

Vincente Minnelli's excellent Southern family drama is highlighted by a masterful score by Bronislaw Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



Vol. 6, No. 2

Ice Station Zebra

MICHEL LEGRAND

Film released: 1968

Studio: M-G-M

Genre: Military/Espionage

Silver Age Classics

CD released: Feb. 2003

Stereo • 79:20

This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



Vol. 6, No. 1

Plymouth Adventure

MIKLÓS RÓZSA

Film released: 1952

Studio: M-G-M

Genre: Historical Epic

Golden Age Classics

CD released: Feb. 2003

Mono • 79:35

Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



□ Vol. 5, No. 20

Never So Few/7 Women

HUGO FRIEDHOFER/ELMER BERNSTEIN

Film released: 1959/1966

Studio: M-G-M

Genre: WWII/Drama

Silver Age Classics

CD released: Jan. 2003

Stereo • 73:46

Two Asian-flavored classics on one CD: *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character-driven, with a big, exciting title theme for the Mongol horde. **\$19.95**



□ Vol. 5, No. 19

Tribute to a Bad Man

MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Western

Golden Age Classics

CD released: Jan. 2003

Stereo • 50:30

Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



□ Vol. 5, No. 18

The Man From U.N.C.L.E.

JERRY GOLDSMITH, et al

TV Produced: 1963-67

Studio: M-G-M

Genre: Secret Agent

Silver Age Classics

CD released: Dec. 2002

Mono • Disc One: 77:05

Mono/Stereo Disc Two: 76:08

The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schifrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95**



□ Vol. 5, No. 17

The Seventh Sin

MIKLÓS RÓZSA

Film released: 1958

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Dec. 2002

Mono • 59:26

This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



□ Vol. 5, No. 16

The Prize

JERRY GOLDSMITH

Film released: 1963

Studio: M-G-M

Genre: Espionage

Silver Age Classics

CD released: Nov. 2002

Stereo • 72:37

The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



□ Vol. 5, No. 15

The World, the Flesh and the Devil

MIKLÓS RÓZSA

Film released: 1959

Studio: M-G-M

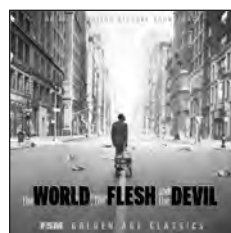
Genre: Science Fiction

Golden Age Classics

CD released: Nov. 2002

Stereo • 52:53

A rare Rózsa's sci-fi score (Two men and one woman struggle in post-apocalyptic NYC), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**

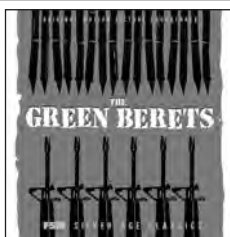


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□ Vol. 5, No. 14
The Green Berets
MIKLÓS RÓZSA

Film released: 1968
Studio: Warner Bros.
Genre: War/Adventure
Silver Age Classics
CD released: Sept. 2002
Stereo • 72:37

The first major U.S. film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (plus "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No. 13
Scaramouche
VICTOR YOUNG

Film released: 1952
Studio: M-G-M
Genre: Costume Adventure
Golden Age Classics
CD released: Sept. 2002
Mono • 62:28

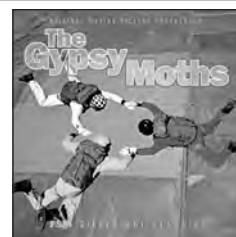
The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



□ Vol. 5, No. 12
The Gypsy Moths
ELMER BERNSTEIN

Film released: 1969
Studio: M-G-M
Genre: Drama
Silver Age Classics
CD released: Aug. 2002
Stereo • 61:08

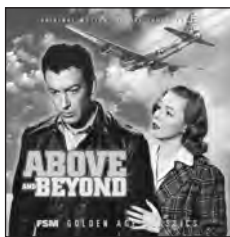
This tale of barnstorming sky-divers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No. 11
Above and Beyond
HUGO FRIEDHOFFER

Film released: 1952
Studio: M-G-M
Genre: WWII
Golden Age Classics
CD released: Aug. 2002
Mono • 55:44

This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



□ Vol. 5, No. 10
I Spy
EARLE HAGEN

TV Produced: 1965-67
Network: NBC • Genre: Secret Agent
Silver Age Classics
CD released: July 2002
Stereo/Mono • 77:57

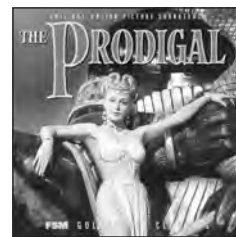
Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife" "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No. 9
The Prodigal
BRONISLAU KAPER

Film released: 1955
Studio: M-G-M
Genre: Biblical Epic
Golden Age Classics
CD released: July 2002
Stereo • 75:11

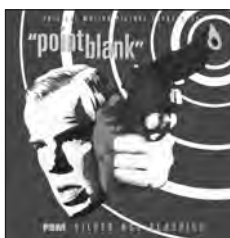
Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



□ Vol. 5, No. 8
**Point Blank/
The Outfit**
JOHNNY MANDEL/
JERRY FIELDING

Film released: 1967, 1973
Studio: M-G-M • Genre: Film Noir
Silver Age Classics
CD released: June 2002
Stereo • 77:54

Two films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No. 7
**On the Beach/
The Secret of Santa Vittoria**
ERNEST GOLD

Film released: 1959, 1969
Studio: United Artists
Genre: Drama, Comedy
Golden Age Classics
CD released: June 2002
Stereo • 70:59

Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No. 6
The Traveling Executioner
JERRY GOLDSMITH

Film released: 1970
Studio: M-G-M
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39

The main theme charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



□ Vol. 5, No. 5
36 Hours
DIMITRI TIOMKIN

Film released: 1964
Studio: M-G-M • Genre: WWII/Spy
Golden Age Classics
CD released: May 2002
Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No. 4
**The Man Who
Loved Cat Dancing**
JOHN WILLIAMS
MICHEL LEGRAND

Film released: 1973
Studio: M-G-M / Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37

A lost gem from Williams' pre-blockbuster career, during which he wrote melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 3
Joy in the Morning
BERNARD HERRMANN

Film released: 1965
Studio: M-G-M / Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33

Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**



□ Vol. 5, No. 2
Logan's Run
JERRY GOLDSMITH

Film released: 1976
Studio: M-G-M / Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



□ Vol. 5, No. 1
Lust for Life
MIKLÓS RÓZSA

Film released: 1956
Studio: M-G-M
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51

Premiere of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



□ VOLUME 4, No. 20
**Farewell, My Lovely/
Monkey Shines**
DAVID SHIRE

Film released: 1975/88
Studio: M-G-M
Genre: Film Noir/
Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48

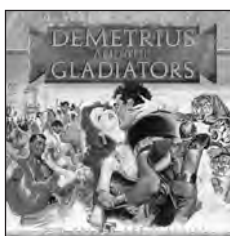
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ Vol. 4, No. 19
**Demetrius and the
Gladiators**
FRANZ WAXMAN

Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51

Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



□ Vol. 4, No. 18
Broken Lance
LEIGH HARLINE

Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

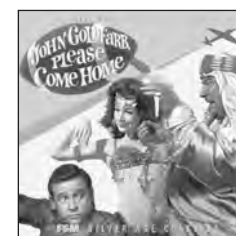
Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



□ Vol. 4, No. 17
**John Goldfarb,
Please Come Home!**
JOHNNY WILLIAMS

Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**





□ Vol. 4, No. 16
The World of Henry Orient
 ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
 Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



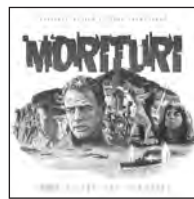
□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
 ELMER BERNSTEIN/
 BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15
 This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). **\$19.95**



□ Vol. 4, No. 14
The Illustrated Man
 JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02
The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 13
The Bravados
 ALFRED NEWMAN &
 HUGO FRIEDHOFFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34
 Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**



□ Vol. 4, No. 12
Morituri/Raid on Entebbe
 JERRY GOLDSMITH/
 DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Drama, TV
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/Mono (Entebbe) • 57:50
Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
 ALFRED NEWMAN
Song by Newman & Sammy Cahn,
Perf. by Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001 • Stereo • 71:14
 Newman's last Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
 PAUL SAWTELL &
 BERT SHEFTER
Song by Russell Faith,
Perf. by Frankie Avalon
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001 • Stereo • 55:55
 Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
 HUGO FRIEDHOFFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00
 A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8
Room 222/Ace Eli and Rodger of the Skies
 JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom (TV)/Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14
 Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 6
The French Connection/French Connection II
 DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/Stereo (II) • 75:01
 Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ Vol. 4, No. 5
The Egyptian
 ALFRED NEWMAN &
 BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06
 At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 4
Untamed
 FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43
 19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3
The Towering Inferno
 JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros./20th Century Fox
Genre: Disaster/Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31
 Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 4, No. 2
How to Marry a Millionaire
 ALFRED NEWMAN &
 CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03
 Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
 TOM SCOTT/
 LEONARD ROSENMAN/
 LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/Stereo (Battle) • 74:44
 Final *Apes* films get vintage scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ VOLUME 3, No. 10
Beneath the 12-Mile Reef
 BERNARD HERRMANN
Film released: 1953
Studio: 20th Century Fox
Genre: Adventure
Golden Age Classics
CD released: Feb. 2001
Stereo • 55:06
 Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



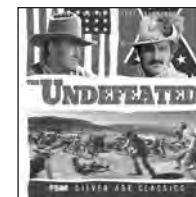
□ Vol. 3, No. 9
The Stripper/Nick Quarry
 JERRY GOLDSMITH
Film released: 1963/68
Studio: 20th Century Fox
Genre: Drama/Action, TV
Silver Age Classics
CD released: Jan. 2001
Stereo (Stripper)/Mono (Quarry) 73:35
 Early Goldsmith feature (42:01, plus 21:06 bonus tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 8
From the Terrace
 ELMER BERNSTEIN
Film released: 1960
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Dec. 2000
Stereo • 71:27
 Paul Newman/Joanne Woodward soapier features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
Theme by Neal Hefti
Film released: 1966
Studio: 20th Century Fox
Genre: Adventure/Camp
Silver Age Classics
CD released: Nov. 2000 • Mono • 65:23
 Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action set-pieces. **\$19.95**



□ Vol. 3, No. 6
The Undefeated/Hombre
 HUGO MONTENEGRO/
 DAVID ROSE
Film released: 1969/67
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Sept. 2000
Stereo • 72:33
 Western doubleheader: *The Undefeated* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



□ Vol. 3, No. 5
A Guide for the Married Man
 JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

Vintage score is "Johnny"'s most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
 JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 3, No. 3
Beneath the Planet of the Apes
 LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
 RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 3, No. 1
Take a Hard Ride
 JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ **VOLUME 2**, No. 9
The Flim-Flam Man/A Girl Named Sooner
 JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Flim-Flam)/Mono (Sooner) • 65:20

A rural Americana double-header: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 8
Rio Conchos
 JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
 ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19

Eve is a cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

Elmer Bernstein's first of many scores for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**



□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

"Lost" Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**



□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 trk. in stereo) 61:51

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic comic strip features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
 JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ **VOLUME 1**, No. 4
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
 GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20

Star Trek and *The Man from U.N.C.L.E.* composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
 LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**



□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
 JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



□ Vol. 1, No. 1
Stagecoach/The Loner
 JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. *The Loner* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ FSM-80125-2
Mad Monster Party
Film released: 1998
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**



□ FSM-80124-2
Deadfall
Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
CD released: 1997
Stereo 40:23

Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra," the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**



□ FSM-80123-2
The Taking of Pelham 1-2-3
Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
CD released: 1996
Stereo & Mono • 30:55

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FSM's first album release. A sensational, driving, pulsating score in a class by itself. **\$16.95**

BOOKS FOR COMPOSERS

2002 Film/TV Music Guide

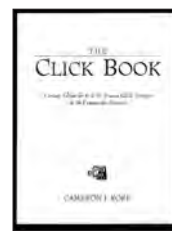
From the Music Business Registry

Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses and numbers. **\$94.95**



The Click Book Comprehensive timing tables for synchronizing music to film By Cameron Rose

Get click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With easy-to-read click-tempo and metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. **430 pp. \$149.95**



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; also includes lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*

U.S. Soundtracks on CD:

Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much you should spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers, many reproduced full-size. From westerns to blaxploitation to sexploitation in every style, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. Originally sold for \$29.95—it's now out-of-print, but we have a limited number of copies for our faithful readers.

Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95

Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such Hollywood classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his contemporaries to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., hardcover. \$39.95*



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography.

Billboard Books, 244 pp., softcover. \$18.95

Overtones and Undertones: Reading Film Music

by Royal S. Brown

The film music columnist takes on the first serious theoretical study of music in film and exploring the relationship between film, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press. 396 pp., softcover. \$24.95*



BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas.

Silman-James Press, 432 pp., softcover. \$19.95

Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris.

Silman-James Press, 330 pp., softcover. \$19.95



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written.

University of California Press. 416 pp., hardcover. \$39.95



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This treasured tome is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Includes a complete filmography, 41 b&w photos, and 9 color plates.

T.E. Books. 144 pp., hardcover. \$24.95



Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. *Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95*



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," and authored two technical books on film composing. This is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. *Xlibris Corporation. 336 pages, hardcover. \$34.95*

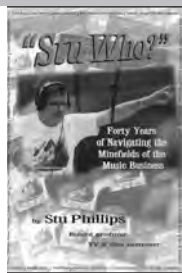




The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for all four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the composers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. **\$17.95**



Stu Who?

Forty Years of Navigating the Minefields of the Music Business

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. *Published Cism Press*, 304 pp., hardcover, illustrated. **\$29.95**

BACK ISSUES OF FSM VOLUME ONE, 1993-96

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Asterisk (*) indicates photocopies.

*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinochio*; Bruce Lee movie scores.

*#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.

*#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; reviews of CAM CDs; of collectors interest; classic corner; fantasy film scores of E. Bernstein.

*#38, Oct. '93 16 pp. John Debney (*seaQuest DSX*); Kraft/Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kittaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

*#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; in-depth reviews: *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, book reviews.

*#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancini; M. Nyman music for films, collectible CDs.

*#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.

*#49, Sept. '94 H. H. Zimmer (*The Lion King*), S. Walker, L. Rosenthal; Hans Salter in memoriam; classical music in films; Williams concert; Recordman at the

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*#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

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*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs; quadraphonic LPs.

*#55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. Silvestri (*The Quick and the Dead*); J. Lo Duca (*Evil Dead*); Oscar & Music Pt. 2; Recordman's Diary; SPFM Conference Report Pt. 2.



*#57, May '95 Goldsmith concert; B. Broughton (*Young Sherlock Holmes*); Miles Goodman interview; '94 Readers Poll; *Star Trek* overview.

*#58, Jun. '95 M. Kamen (*Die Hard*); Royal S. Brown (film music critic); Recordman Loves Annette; History of Soundtrack Collecting Pt. 1.

*#59/60, Aug. '95 48 pp. Sex Sells (LP covers); Jarre interview; History of Soundtrack Collecting Pt. 2; Rózsa Remembered; film music concert debate.

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*#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets *Shaft*: The Blaxploitation Soundtracks; Kamen Pt. 3; re-recording *House of Frankenstein*.

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*#68, Apr. '96 D. Shire's *The Taking of Pelham One Two Three*; C. Burwell (*Fargo*); gag obituaries; *Apollo 13* promo/bootleg tips.

*#69, May '96 Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set; Bender's "Into the Dark Pool" column.

*#70, Jun. '96 Mancina (*Twister*), final desert island lists, J. Bond on summer movies; *TV's Biggest Hits* review.

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*#72, Aug. '96 10 Best Scores of '90s; T. Newman's *The Player*; *Escape from L.A.*; conductor John Mauceri; reference books; Akira Ifukube CDs.

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*#74, Oct. '96 Action Scores in the '90s; Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy.

*#75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, J. Bond's reviews.

*#76, Dec. '96 Interviews: R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's laserdisc column, Lukas's reviews.

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*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen

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*Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*; Lukas's & J. Bond's reviews.

*Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element*.

*Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.

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*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (interview: *Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

*Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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*Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; poll results, TV CDs.

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Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), D. Arnold (*Godzilla*); Inside *Close Encounters* restoration; Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Ed Shearmur; Fox Classics reviews.

*Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla*; J. Chattaway (*Maniac*, *Star Trek*), Broughton Buyers Guide Pt. 1, Downbeat (D. Reynolds, McCarthy, Anne Dudley), SCL Conference Report.

*Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), Barry's London Concert; Burkhard Dallwitz (*The Truman Show*); Christopher Gordon (*Moby Dick*); Debbie Wiseman (*Wilde*); '70s soul soundtracks.

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***Vol. 3, No. 7, Aug. '98** South Park (Adam Berry, Bruce Howell), Ira Newborn (*Baseketball*), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schiffrin, Bernstein, Legrand).
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***Vol. 5, No. 2, Feb. '00** 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.



Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers picks for 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, reader survey, and more.
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Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; An FSM Timeline; *The Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (Dinosaur); Goldsmith Buyer's Guide Pt 6, more.
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Vol. 5, No. 7, Aug. '00 B. Broughton interview; Silverado analyzed; Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); William Stromberg; Elfman & mom at a scoring session.
Vol. 5, No. 8, Sept./Oct. '00 R. Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; *Requiem for a Dream*; Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams".
Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future* retrospective.

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Vol. 6, No. 9, Oct./Nov. '01 H. Shore (*Lord of the Rings*); R. Stein: Invasion of the Score Man; T. Jones (*From Hell*); Davis Meets Williams (*Jurassic Park III*) on DVD; M. Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; Pukas comix debut.
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***Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL Conference pix, more.
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Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, plus reviews and re-release news); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies' restoration man); 12-CD Wishlist by Stavakis & Bender; Omaha's Orpheum Theater; Holiday DVD reviews; more.
Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra; Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; more.

VOLUME EIGHT, 2003

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Vol. 8, No. 2, Feb. '03 HOW THE AWARDS WERE WON (Film music Oscars past and present); J. Williams and L. Slatkin concerts; Interviews with Jan Hammer, Cliff Martinez, Conrad Pope, Shirley Walker; reviews and more.



Vol. 8, No. 3, Mar. '03 MAGNIFICENT MOVIE MUSIC MOMENTS (36 doses of dynamite!); Brian Tyler (*The Hunted*, *Children of Dune*); John Ottman (*X-Men 2*); Don Davis (*Matrix Reloaded*); DVD reviews and more.

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score, but his greatest coup is in employing popular Romanian Gypsy ensemble Taraf de Haidouks (Band of Brigands) to accompany him. Multiple award winners within the world music genre, the Haidouks energize the score with their vitality and joie de vivre. As expected for a Romanian "funerals and weddings" band, their eclectic sound is dominated by accordion and violin, with solid support from the cimbalom, showcased in "The One and Only." This jolly theme is revisited throughout the album in many different variants—e.g., samba, electric guitar, slow. Johnny Depp met the players when filming *The Man Who Couldn't Cry* and was so impressed with their performance that he now flies them out to work private Hollywood parties. They also played a significant part in the Cannes award-winning *Latcho Drom*.

Yared's score accounts for half the album, with other tracks derived from an eclectic range of sources, encompassing Peabo Bryson, Giuseppe Verdi and Rover Da Muttz! At times, the humor in the movie is painted in broad strokes, and the music emulates these larger-than-life sensibilities. And it was a curious conceit to use Eastern European folk riffs on a score set in Newcastle, England. But, arguably, the emotions that the music invokes are universal, and as such there's no mismatch between image and sound. The movie was critically panned, due in no small part to some dreadful Northern accents, but we can at least salvage the quirky soundtrack.

Recommended in equal measures to fans of Yared and Taraf de Haidouks, this is unlikely to appeal to the casual soundtrack buyer who falls outside either of these camps. It's not just another breezy comedy score, but a lively celebration of life for those who are prepared to add a little diver-

sity to their range of listening.

—Nick Joy

The Guys ★★½

MYCHAEL DANNA

Sony Classical SK 87271

11 tracks - 31:20

The first mainstream movie to deal with the World Trade Center attacks of Sept. 11, *The Guys* is less about the event itself than its after-effects. The film is based on a play about a writer (Sigourney Weaver) who's enlisted to help an overwhelmed fire chief (Anthony LaPaglia) write the eulogies for the fallen firefighters of his company. Although director Jim Simpson has tried to open up the play, the result is still essentially a talking-heads movie.

Mychael Danna can be a subtle composer, especially when scoring intimate stories like *The Sweet Hereafter* and *The Ice Storm*. We might have seen the end of all that with his score to the big-budget action film *The Hulk*, but he's already been thrown off the project and replaced by Danny Elfman. Still, *The Guys* is more Danna's forte. This score is appropriately subdued and unconventionally unsentimental. Danna's music never overpowers scenes and lets the script

makes its impact. But because of this, the score album is less effective. Take, for instance, the slightly dissonant track "Are You OK?" which starts off distancing the listener with its piano intro. When the other musicians join in, instead of adding warmth, the effect somehow keeps the listener at arm's length.

This is even true of the song "The Dawning of the Day," with lyrics by Mary Fahl, who also sings the song. Fahl is the vocalist du jour, following in the footsteps of Celine Dion (*Titanic* and *Quest for Camelot*) and, more recently, Lara Fabian (*A.I.* and *Final Fantasy*). Fahl, who is also featured on the *Gods and Generals* soundtrack, has a Sinead O'Connor quality to her voice, especially on this song, where poetry is more prominent than sentiment. Not surprisingly, the only time the album loosens its restraint is in the FDNY Emerald Society Pipes & Drums' rendition of this traditional song. Their performance is full of the sense of mourning and tribute, and is as effective on the album as it is in the film. —Cary Wong

The Rising Place ★★½

CONRAD POPE

Lakeshore B00006RYCO

29 tracks - 57:02

It's hard at first to know what to make of the score to *The Rising Place*, a pleasant if overly nostalgic film of the Deep South in the 1940s. The music is capably composed by Conrad Pope—his principal work until now has been as an orchestrator though he has a few other film scores under his belt (see *FSM* Vol. 8 No. 3)—and is so smoothly arranged that one can almost hear water rolling off of it. In a way, that's the problem; the story this music accompanies is supposed to be about a genteel young woman rebelling against the way she's been brought up, during a time of world conflict. Pope's score is certainly pretty, but never quite catches fire.

Part of the difficulty is that its disparate parts don't quite gel. There are the classical, orchestral sections on the one hand—heavy on the strings—and then there are the snippets of swing jazz and gospel. These latter are written well enough; the material is solid, and on "Emily's Green Dress" it breaks out into the kind of full-fledged stomp this score could have used more of. It would have helped if the songs, including "You've Got to Rise Up" and "No More Sorrow," had more gut behind them. Jennifer Holliday, who sings these numbers, has a good voice and solid delivery, but gospel music requires more than that. For all its popular appeal, gospel is born from and should convey religious fervor—that's why people like it, even if they aren't especially religious themselves. As it is, this material tends to be too soft-spoken to have an impact.

The same can be said of the orchestral material, though there are good moments: "Hamilton, MS," which pairs the orchestra with quasi-country/bluegrass material, is one. This combination would seem destined to fail spectacularly, but it doesn't; Pope's orchestrational skills come into play, making for a segment of music that's decidedly odd, but in a good way. Another ear-catching moment is "Talk of the Town," the first dose of musical drama and harshness in the score. In a way, though, this points up this score's weakness: there's a definite lack of risk, and the musical paths Pope chooses are already well trod.

One can argue about whether a film score should, in fact, challenge the listener. After all, isn't the principal function of film music to accompany and support the action taking place on the screen? By that standard, the score for *The Rising Place* is probably a success; the film isn't especially challenging to its viewers, either. Ultimately, however, the score alone doesn't leave much of an impression. —Genevieve Williams

(continued on next page)



The Day the Earth Stood Still (1951) ★★★★★

BERNARD HERRMANN

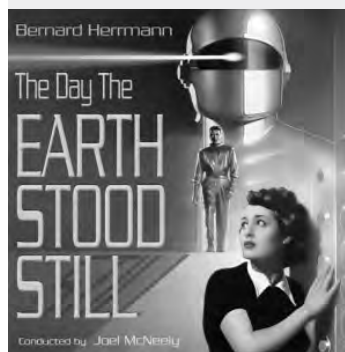
Varèse Sarabande Film Classics

302 066 314 2

33 Tracks - 38:45

Music for science fiction films traditionally falls into one of two categories: The first emphasizes strings and “otherworldly” instruments such as the theremin to create an intense but almost cold sound that keeps the audience at a distance from the action; the second employs an orchestra of Wagnerian proportions, sweeping figures and grand leitmotifs that carry the audience away on an interstellar adventure. John Williams’ *Star Wars* scores established the mold for this second category, but for many film enthusiasts, especially those raised in the 1950s, it’s the first style that defines the sci-fi sound. (A third style, based on the ambient dissonances of pioneers like Brian Eno, has recently arisen but in many ways seems a subset of the first category.)

It can be argued that Bernard Herrmann’s *The Day the Earth Stood Still* in many ways inaugurated the first category. One of Herrmann’s first Hollywood scores, it showcases his fascination with shaping tone colors through innovative ensembles. *Earth’s* ensemble consisted of three trumpets, three trombones, four tubas, one reed, two Hammond organs, two pianos, electric violin, cellos, basses, a full percussion battery and two theremins. The theremin (yes, we’ll explain it again) is an electronic instrument played by moving your hands around two antennae. The performer’s hand placement changes the oscillation of the electronic signal, almost as if he/she was playing the electronic signal drones on the frequencies in between radio stations. The resulting shimmering, unearthly sound glides up and down like a high-pitched human voice. In Herrmann’s canon, the



instrument came to symbolize the voice of the alien scientists. The dueling theremins, along with the other electronic instruments, were often grouped together against the more traditional sounds of the brass (which play either plaintive chorales or military fanfares) and pianos. The result is indeed an otherworldly sound that symbolizes the struggle between the scientists, military and aliens.

In using these electronic instruments (and underscoring a story of the futility of the military in the face of science), Herrmann seems to have been influenced by the prevailing compositional winds of tonal serialism in electronic music. In listening to these short cues, notice the tight compositional control Herrmann exerts. Many tracks are practically palindromes (playing the same way forwards and backwards). In the opening cue, “Prelude and Outer Space,” Herrmann begins with a great crash and a two-octave glissando down to the main theme. This is followed by a rising brass theme (up the overtone series through a fifth, then a fourth; shades of *Also Sprach Zarathustra*). The theremins finally enter with their own haunting, wavering melody before the entire process is reversed (with the theremins standing at the midpoint). The cue ends as it began, with a loud crash, and a final added theremin cry to hint at how the film will end.

This sparkling score, a milestone in film music history, has been lovingly re-recorded by Joel McNeely for Varèse Sarabande’s Film Classics series. It’s satisfying to finally have a recording of this



work in which, unlike in the film version, the theremins stay in tune. I cannot recommend this album enough, not just for the score’s place in history, but for the sheer delight of the listening experience.

—A.G.

Sunset Boulevard

★★★★★

FRANZ WAXMAN

Varèse Sarabande 302 066 3162

23 tracks - 69:43

From the desk of Norma Desmond, as dictated to FSM’s Mark Griffin:

I am writing to tell you that I have found the perfect boy to provide the music for my long-awaited return in *Salome*. The young man’s name is Franz Waxman and he just scored a talkie at Paramount called *Sunset Boulevard*. You may have heard whispers about this perverted picture, C.B. Would you believe those imbeciles had the effrontery to name their unhinged heroine “Norma Desmond”? Although this psychotic saga is clearly a slanderous portrait of Theda Bara and her perfectly pitiful decline, I shall nevertheless speak to my attorney about the unauthorized use of my name when he visits later this afternoon.

Why are we talking twaddle when I should be telling you all about my latest discovery! Of course, you know as well as I that a picture as important as *Salome* cannot be entrusted to some organ grinder’s monkey. That is precisely why I sent Max out in the Isotta-Fraschini to retrieve the Royal Scottish National Orchestra’s masterful version of this brilliant *Sunset* score. All I can

say is that Mr. Waxman must have really learned something at the Dresden Music Academy because I haven’t experienced such indescribable bliss since Paderewski pounded out *Minuet in G* on my pipe organ.

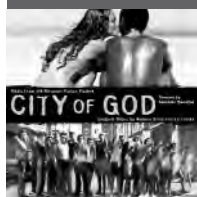
The recording begins with an intensely riveting “Sunset Boulevard Prelude,” which seized my attention as effectively as one of your “Lights! Camera! Action!” commands. From the very first note, I was convinced that producer Robert Townson and conductor Joel McNeely had crafted an exquisite setting for Waxman’s unusually beautiful, shimmering amethyst. Later came another masterpiece of mood and shading, a composition called (hold on to your riding crop, C.B.) “Norma Desmond,” which suggested things being stirred that have long dwelled dormant and perhaps should remain undisturbed.

“An Aging Actress” (perish the thought) introduces an element of demented sensuality and crazed exoticism to the score. Although I’m no expert on the subject of deranged behavior, it seems as though Waxman has precisely captured the sound of grand-mannered madness without ever veering into camp or cartoonish parody. The “Old Bathing Beauty” cue, for example, is a graceful tip of the bowler to Chaplin comedies, though it is admirably reverent and restrained. The collection concludes with a lengthy yet superb bonus track, “Prelude and Conversing Corpses,” which was intended to underscore an alternate version of the opening sequence that was ultimately discarded. (Reportedly, those wonderful people out there in the dark—in Evanston, Illinois—reacted with collective dismay at a preview screening.)

Matthew Joseph Peak is another wunderkind we simply must have on board for my glorious return, chief. Mr. Peak’s uniquely luminous paintings grace the cover of the liner notes

Pocket CD Reviews

Who did it?



City of God

★¹/₂

**ANTONIO PINTO
& ED CORTEZ**

Milan 36007
14 tracks
43:09 (10:50)

What's it about?

City of God's director, Fernando Meirelles, has received numerous nominations and awards, but both he and his gritty film were overlooked at Oscar time. Much of the movie's soundtrack is made up of popular music tracks, which give a taste of the type of music available to the casual Brazilian listener.

Should you buy it?

The opening track begins with a combination of dialogue and effects, recalling the recent *Ocean's Eleven* album approach. The music itself is based on a Brazilian funk sound that's a kind of update to Lalo Schiffrin's '70s work—appropriate because the film is set primarily in the '60s and '70s. Those interested in the urban sounds popularized in the '70s will find much to enjoy. The problem is that there just isn't enough score to disguise the fact that this is basically a Brazilian pop compilation album. **—S.A.K.**



Two Weeks Notice

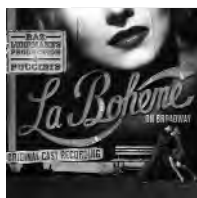
★

JOHN POWELL

Varèse Sarabande
302 066 434 2
15 tracks - 30:27

The album for this lightweight Sandra Bullock/Hugh Grant vehicle opens promisingly with a Chopin-like love theme on solo piano. Whatever mood this manages to create is instantly shattered by "Divorce," a country-bluegrass meets smooth-jazz track, and further undermined by "Take Away." It becomes quickly apparent that this score jumps from one style to another, without a cohesive idea to make the shifts seem natural.

The variety of musical styles John Powell employs extends to a classic Hoagy Carmichael-ish piano jazz in tracks like "Bobcat Pretzel." There's also a soft-rock-styled track that expands on the earlier guitar work. But there still isn't enough to sustain interest. This CD is proof of Powell's dexterity and chameleonic musical abilities. You'd probably never know he wrote any of this, because it doesn't bear any real fingerprints. Forgetting the stylistic shifts, the musical ideas in and of themselves simply repeat without moving anywhere satisfying. They're generally small motivic cells kept within a very restrictive musical realm. **—S.A.K.**



La Bohème

(the original cast CD)

★★★★¹/₂

**GIACOMO
PUCCINI**

DreamWorks
0044-50408-2
17 tracks - 66:58

It seems a stage version of *Moulin Rouge* has made it to Broadway after all. Sort of. Baz Luhrmann's first foray in New York's musical theater takes place in a nostalgic, romanticized Paris of the 1950s, among the Bohemian artists, and focuses on the doomed love affair between a penniless writer and a woman dying of consumption. And yet, it's not *Moulin Rouge*. It's not even a musical. It's an opera. And a classic opera at that.

This is a single-disc highlights CD, with Alfred Boe and Wei Huang singing the leads in Acts 1 and 2, David Miller and Ekaterina Solovyeva (considered the best of the three pairs) in Act 3, and Jesus Garcia and Lisa Hopkins in the tragic fourth act. Unless you're a connoisseur of operatic singing, you may not be able to discern the differences. In all, this disc is a wonderful representation of Puccini's opera, but barely indicative of Luhrmann's spectacle. Which is to say, if you saw the stage show, this CD is a must. If you haven't, there's no way this album will convey the magic of the show (beyond the beautiful CD packaging). **—C.W.**



Confessions of a Dangerous Mind

★★★¹/₂

ALEX WURMAN

Domo 73016-2
13 tracks - 39:30

Who's goofier? Chuck Barris, creator of proto-real-TV hits *The Dating Game* and *The Gong Show*, and who also claims he was a hit man for the CIA, or actor George Clooney, who chose Barris' autobiography for his directorial debut? With a screenplay by Charlie Kaufman and a career-making performance by Sam Rockwell, this is one crazy ride of a movie. Although the film may have one too many tricks up its sleeve (the camera moves are particularly distracting) and not enough story to be a great movie, it has cult elements.

Alex Wurman split from his B-movie roots by landing *Thirteen Conversations About One Thing* and HBO's *Normal*—and may enjoy a big break with this summer's *Hollywood Homicide*. His jazzy *Confessions* score, reminiscent of the work of a young Mark Isham, receives only 10 minutes on this CD. It doesn't leave much of an impression, but it does show talent. The rest of the album gets its kitschy value from the Barris one-hit wonder, "Palisades Park," not to mention cocktail classics by Rosemary Clooney (George's aunt) and Vicky Carr. The best may be "Game Show (Confessions Mix)," a fun collage of themes from Barris' shows, mixed with dialogue from the film. **—C.W.**



The Slaughter Rule

★¹/₂

JAY FARRAR

Bloodshot BS 087
23 tracks - 62:20

The Slaughter Rule, co-directed and written by Alex and Andrew Smith, received awards from the Sante Fe and Stockholm Film Festivals and was also nominated for a Grand Jury Prize at last year's Sundance Festival. Perhaps the best summary of the film comes from the *San Francisco Chronicle's* Mick LaSalle, when he calls it "an overwrought drama about a small-town football coach with a tortured attraction to high school boys." Perhaps, then, *The Slaughter Rule* is a modern day *Deliverance* for the younger crowd?

Jay Farrar writes and performs what is essentially a guitar solo score. "Opening Ground" sounds like the introduction to a song that never actually gets going. As it turns out, the next track, "Gather" turns out to be that song, and the nasally sung lyric implies a quasi-religious experience. This is faux folk music at its most banal. The album is really driven by 42 minutes of source songs reminiscent of the folk bluegrass in *O Brother, Where Art Thou?* Artists include Vic Chestnutt, Freakwater, Willie and the Wild West, Blood Oranges, Ryan Adams, Speedy West and Jimmy Bryant, Jimmie Dale Gilmore and the Flatlanders, and the Pernice Brothers to name a few. Unless you're listening to this stuff while you're driving across the plains of Montana, its effect may be lost. **—S.A.K.**

booklet and the jewel box tray, and Paramount should commission him to paint my portrait (in character, in costume, on the slave market set) when the cameras begin to turn on *Salome*. At last!

All right, Mr. DeMille, I'm ready for my close-up...

Most Assuredly Yours,

Norma Desmond

**The Spirit Is Willing/
The Busy Body (1967) ★★★**
VIC MIZZY

Percepto 012 • 41 tracks - 75:15

The first half of Percepto's latest Vic Mizzy extravaganza is from William Castle's comedy-horror, *The Spirit Is Willing* (1967). This unlikely film about the sex life of ghosts starred Sid Caesar, Vera Miles and Barry Gordon. The "Prologue" is a delightful mixture of "horror" music and light-comedy scoring familiar to Mizzy's fans. The addition of harpsichord to the overall sound lends an *Addams Family* feel to the proceedings. And those who remember the "happy organ" LPs of the '70s will find humor in the soft-shoe shuffles.

The main thematic idea for *Spirit* (24 tracks: 41:43) appears throughout in various guises, and is always within earshot of its surrounding material. The music in general is so infectious that you'll have a hard time keeping from smiling and tapping your foot.

The Busy Body (17 tracks: 33:28) has a wonderful main-title shuffle that makes sense only to those who are in on the joke (explained in the composer's liner note reminiscences) of this gangster comedy. The cast here includes many of the fine comedic talents of the '60s: Caesar, Dom Deluise, George Jessel, Marty Ingels and a young Richard Pryor. All of the typical Mizzy ideas are in full force in *Busy Body*. Again, the stylistic shuffle appears throughout, though this time mixed with more jazz. There are also humorous nods to spy genre music

(particularly of the *I Spy* variety), while other parts of the score have a Bert Kaempfert feel.

The only disappointment in the release is the relative lack of information included in the accompanying booklet. Mizzy does provide interesting but all-too brief reflections on his music. But for most who buy this album, the music itself will be more than enough!

—Steven A. Kennedy

**E per Tetto un Cielo di
Stelle (A Skyful of Stars for a Roof)**
★★★½

ENNIO MORRICONE

Hexacord HCD-16 • 25 tracks - 48:21

It seems that this is the year for releases of '60s Morricone scores. GDM released *Il Mercenario*, another 1968 score, earlier this year. In fact, *E per Tetto un Cielo di Stelle* is one of 25 scores Morricone had a hand in composing in 1968. And according to the album's liner notes, while few of us on this side of the ocean have ever seen this spaghetti western, the score "is one of the most requested by collectors of Italian western music."

The "Main Titles" features about a minute of guitar and whistling solo by Alessandro Alessandroni, followed by a gradually building orchestra led by a devilish solo fiddle. Morricone's mesmerizing sound here is a close cousin to minimalism in its repeated motivic and harmonic ideas. The chief difference is that he tends to layer his ideas so that while you get the impression of forward motion, we do not move much harmonically. An angular melody, courtesy of a solo electric

guitar, heightens the musical tension throughout. The music, very much of its time, has a kind of pop folk sound that differs greatly from the big, more traditionally scored Hollywood westerns of the late '60s.

The sound is well-reproduced and the miking is close, not uncommon in other Morricone scores recorded at this time. Some cues—for example, "Friends"—sound as though they're made up of several brief cues pieced together, since different ideas appear with subtle changes in sound quality.

—S.A.K.

You can order this directly from Hillside CD Productions at www.hillside-cd.co.uk.

**Irving Berlin's Alexander's
Ragtime Band ★★★★★**
IRVING BERLIN

Screen Archives Entertainment

SAE-CSR-0007

48 tracks - 71:23

Come on and hear, Come on and hear...*Alexander's Ragtime Band*. Listening to this staggeringly scrupulous Screen Archives Entertainment edition of the 1938 Irving Berlin classic is like watching a particularly intriguing episode of *Antiques Roadshow* (and I say that without a trace of condescension). As each vintage ditty or nostalgic instrumental waltzed by, I couldn't help but admire the dedicated craftsmanship in nearly every selection. If you were ever in doubt that "the good old days" actually existed, here is the auditory proof.

Most of the 48 tracks included on this release are brief, adding up to a soundtrack with an appropriately breezy, vaudeville

quality, precisely the treatment this backstage musical deserves. Featuring a trio of 20th Century-Fox's most photogenic contract players—Tyrone Power, Alice Faye and Don Ameche—*Alexander's Ragtime Band* busies itself with romantic triangles and a patriotic plotline. But this is all an elaborate excuse to trot out one sublime Irving Berlin evergreen after another. As the detailed liner notes report, this movie marked the first cinematic exploitation of one composer's entire song catalog, and it's fair to say that there isn't a rotten berry in the batch.

Although Alice Faye is no Garland or Streisand, she does exhibit a charmingly simple, straightforward singing style and wins the listener over with her tender rendition of "All Alone." The wistfully poignant "What'll I Do?" is one of Berlin's best ballads, and probably should have been the movie's big torch number. Instead, the overtaxed "Now It Can Be Told" turns up a little too frequently, though Ameche delivers a pleasant performance of that warhorse in an earnest baritone. An astonishingly subdued Ethel Merman offers a restrained interpretation of "Say It With Music, Mary," but she tears into "Blue Skies" and the deleted "Marching Along With Time" at full throttle, accompanied by her trademark turbo-charged brass.

It's interesting to note that several numbers heard in *Alexander's Ragtime Band* received superior treatment in later Berlin extravaganzas. "When the Midnight Choo Choo Leaves for Alabam" and "My Ragtime Violin" are both expertly performed in M-G-M's *Easter Parade* (1948). Merman's "Heat Wave" pales in comparison with Marilyn Monroe's sultry delivery in "There's No Business Like Show Business" (1954). Still, musical director Alfred Newman and orchestrator Edward Powell work wonders with chestnuts like the title tune, "Everybody's Doin' It Now," and "Oh, How I Hate to Get Up in the Morning."



Michael Feinstein, American popular music's best friend, contributes informative liner notes, including comments from the legendary David Raksin (*Laura*), who reminisces about his days in the Fox Music Department. Ray Faiola's superb producer's notes lead into a terrific synopsis of the plot, which is augmented with choice frames from the film.

This a sterling tribute to the genius of Irving Berlin, and *Alexander's Ragtime Band* remains the best band in the land.

—Mark Griffin

They ★★★½

ELIA CMIRAL

La-La Land LLLCDD 1005

20 tracks • 41:01

In Robert Harmon's *They*, imagination and reality merge, and the film's characters, must fight and flee from monsters they've created themselves, in their thoughts and nightmares.

"Presented" by Wes Craven, the man behind the *Scream* pictures, this supernatural thriller offers viewers yet another endless onslaught of horrific images and situations. Appropriately, Elia Cmiral's score sounds a lot like one long, gasping shriek. Filled with piercing strings, rattling drums and scraping industrial noises, the Czech-born composer's music rushes, halts and speeds up over and over in its attempt to evoke the crazy threat the characters in the film are forced to face. For instance, on a track like "Can't Take It," violins heave as an electric guitar bangs out distorted notes in an echo chamber. And in "Billy's Nightmare," drums and strings slash at one another as a train rushes along its tracks, tolling a ghostly bell.

Occasionally, however, Cmiral tempers the score's pitch and pace, introducing melodies that are simple, slow and almost pretty. "Video Tape" and "Back Home," for example, feature hushed piano parts that pulse

with an artificial serenity, a quality that strangely suggests the influence of Chopin. And "Julia With a Little Girl," before it transforms into electronic dissonance, begins with a gorgeous juxtaposition of piano with synth chords.

Generally, Cmiral's opus is a study in noise, a cacophonous assemblage of ideas, motifs and figures pulled from composers as diverse as Stravinsky, Cage and Glass—as well as Hermann, whose score for *Psycho* haunts this work like an angry ghost.

Understandably, ugly, angry music of this sort will alienate some people. But it's supposed to. Horror films, and the scores that accompany them, should rattle our senses. And for creating music that achieves this effect as well as it does, Cmiral deserves praise.

—Stephen Armstrong

The Girl Most Likely ★★★½

HUGH MARTIN AND RALPH BLANE

DRG 19040 • 9 tracks • 35:35

DRG starts off the year with a flashback to the end of the age of Hollywood musicals. The main-title song from Hugh Martin's *Girl Most Likely* was actually penned by Nelson Riddle and features lyrics by Bob Russell. The score overall is filled with jaunty and jazzy numbers that were common Hollywood fare at the time. There are numerous fun little songs like "We Gotta Keep Up With the Joneses," "Crazy Horse" and "All the Colors of the Rainbow." (The latter two are definitely not politically correct.) These pieces are infused with a sense of Broadway drive and recall other Martin songs like "The Trolley Song" from the more familiar *Meet Me in St. Louis* (available on an earlier DRG release of a 1989 cast recording).

Fans of great 1950s big-band music will especially enjoy this brief CD. Nelson Riddle fans will also want to hear his arrangements, the title song, and the brief instrumental "Beach Party." Still others will be taken back to the



day they first viewed this film. Some people will even be amused by the singing of Jane Powell and Cliff Robertson (!). Despite all this, the music, as infectious as it is, is anachronistic for its time, especially compared with another little Broadway musical from that year—*West Side Story*. The orchestrations on "All the Colors of the Rainbow" does illustrate that something was "in the air." Things were about to change on Broadway and in Hollywood, and surely the joyous music-making on *Girl* could not belie the last gasp of a tired genre. That said, it's still hard not to be caught up in Martin's delightful melodies and Russell's wonderfully shaped lyrics.

DRG is producing a series of Hollywood scores and Broadway albums that appear to be reissues of the original albums. DRG has digitally remastered and transferred Capitol Records' 1958 LP release from great masters, though there is some distortion of the treble and in loud brass passages. And at less than 40 minutes, this CD could surely have included extras, or at least been coupled with music from another similar film.

—S.A.K.

Bram Stoker's Dracula and Other Film Music by Wojciech Kilar ★★★

WOJCIECH KILAR

Marco Polo 8.225153 • 18 tracks • 63:39

If readers are at all familiar with Polish composer Wojciech Kilar, it's probably because of his score to Francis Coppola's film of *Bram Stoker's Dracula*. And this particular score sits as the centerpiece to Marco

Polo's recently released overview of Kilar's prolific film career.

Aside from *Dracula*, we are offered samples from some of his 100+ Polish films, as well as his collaboration with Roman Polanski on *Death and the Maiden*. The album provides a satisfying listen, marred only by some lackluster performances, a sometimes unnatural-sounding recording and the occasional bad edit.

Highlights include "Gloria," from *König der letzten Tage* (*The King of the Last Days*), with its Morricone-style western march. Another standout is "The Confession," from *Death and the Maiden*, which features tortured low strings repeating their mantra of despair while the violins climb in hope. Think of Gorecki's *Symphony No. 3* and you'll have an idea of the sound.

There are other influences to be found, including Holst's "Mars: The Bringer of War," which manifests itself in "Vampire Hunters" from *Bram Stoker's Dracula*.

Sonically, the disc sometimes suffers from an unnatural balance within the orchestra. This doesn't seem to be the fault of conductor Antoni Wit but, rather, results from the use of spot microphones to record each section. Whichever section or soloist is carrying the melody seems to jump to the front of the soundstage and then moves back once they've finished, like in a big band. Unfortunately, this jump in level often obscures the backing orchestration and sounds like an old 101 Strings recording.

Overall, this disc offers a good range of musical ideas, most of which manage to sound like Kilar despite the sometimes strong scent of his influences. Listeners drawn to this recording by the lure of *Bram Stoker's Dracula* may be disappointed since those selections are actually the weakest performances on the album. However, this is still a great introduction to Kilar's music.

—I.D.T.
FSM

The New Stuff

(continued from page 17)

FSM: How does writing score music differ from writing songs for a movie?

JS: Writing a song for a movie is almost the same as just writing a song, meaning that the structure of the song is for the sake of the song. The only requirement is that the lyric content fits in with the subject of the film. A score's structure is purely for the sake of the visual aspects of the film and its dramatic events. Many times the score is breaking all the rules of song structure. It's very liberating.

FSM: The Martinis continue to record music, and your wife Linda Mallari is in the band. Does she help you with the music you write for film and television?

JS: Linda is a classically trained pianist. She is very musical. I bounce ideas off her all of the time. It's hard to work in total isolation. It's good to have someone check your work before having it scrutinized by the director. I trust her opinion. She played the harmonica in the song "Damaged Little Fs" for *Crime + Punishment in Suburbia*. She also plays the piano when I need it.

FSM: The Martinis are in the studio now, as a matter of fact.

JS: Yes. We've put 12 new songs together for an album we're calling *Smitten*, although the title might change. Linda sings, and plays piano and guitar. I play guitar. We've recruited a bunch a talent, as well, including Ben Mize, the drummer for Counting Crows, and Smashmouth's bassist, Paul DeLisle. Our label [Guapo Recording Company] plans to release the album later this year.

Starting Over

FSM: When you moved to Los Angeles, did you plan from the start to write music for television and film?

JS: Charles Thompson [aka "Black Francis," of the Pixies] was recording his first solo album and he called me to play on it. I was in Florida when he called and rather than drive back to Boston to catch a flight, Linda and I decided that it would be fun to drive to L.A. I lived in Charles' old apartment when he was moving into a house. One day I bought a couch and that was it, I lived in L.A. I had no grand plans to get into the film/TV world.

Years later, in 2000, Charles got a call to do *Crime + Punishment in Suburbia*. I helped him record the opening title at my studio, but for some reason Charles could not do the rest of the film. They hired another composer, Michael Brook. Weeks went by and the music supervisor called me to help out on one scene

they were having a tough time with. As I recall, I turned it in fairly quickly and they gave me three or four more scenes to do. This was the first time I did any type of scoring.

Later that year, the director, Rob Schmidt, invited me to attend the London Film Festival and discuss the music in his film. Through that experience, the Air-Edel agency became interested in representing me.

FSM: How would you describe the music you wrote for this picture?

JS: Atmospheric and organic. A lot of it was dialogue-driven. I couldn't see doing something melodic over the dialogue. It's hard for me to watch a movie and hum at the same time. Most of the sounds came from the guitar.

FSM: Did you have any say in how your music would be used in the film? Did you work with the sound editor at all?

JS: The music was discussed thoroughly before I played a note. The director and editor would come over and explain the mood they were after and that everything had to be written from the main characters' points of view. I jotted down as many adjectives as I could. From there, I would sketch some music out for them. We'd have another listening session and make revisions accordingly.

FSM: Where did you record this music and what equipment did you use?

JS: I recorded it in my studio with a sampler, an Echoplex, a guitar-and-amp setup and an assortment of stomp boxes all sequenced through Digital Performer.

FSM: How did you get the job writing for the Fox television program *Undeclared*? What did producer Judd Apatow ask you to do once you were signed on to the project?

JS: *Undeclared* had just finished six episodes with another composer, Mike Andrews—who I also like, particularly what he did on *Donnie Darko*. He left to do some film work, and they were looking for someone. Judd heard my reel, knew about my past with the Pixies, and probably thought I'd be perfect for his TV show about college students. He gave me an episode and asked me to do a few cues to see if I fit in with the genre. They must've liked it because I got hired.

It was my first TV show and as soon as we started, the schedule was non-stop. We did one episode a week. The show had about 12 minutes of music and that would average to about 17 cues. The first couple of shows were a rude awakening. Every cue had to be written from scratch and I didn't have a library of music at the time. I worked around the clock. I programmed the drums, played bass, guitar and keyboards. On occasion, I called in other players to play drums or flute, etc. It was

exhausting and I had to actually schedule in breaks and discipline myself to work a certain amount of hours per day. Oddly enough, I worked fewer hours and became more productive and better rested.

FSM: How many cues did you write? Can you give us a step-by-step description of the process you used to score the shows?

JS: I wrote close to 200 cues for 10 episodes. At the spotting sessions I was told which were the priority cues. These are usually the ones that are the most "scorish." There were certain moods I had to hit and change over the course of the cue. I would then figure out the tempo so the cues would hit these moments. (Digital Performer is great for that.) I would then lay down the chord progression, which would establish the mood and feel, and then the drums, bass and a little sprinkling of lead guitar and any other instruments it might need. I would throw these down and then mix it. My favorite mixing tool is the mute button. In a way, it was an assembly line process, but, given the time restraint, this was the most efficient way for me to work.

FSM: When you arrange, how do you determine which instruments will play which parts? Do you write with instruments in mind? Do you contract other musicians to work with you in the studio?

JS: I'm assuming that you're talking about orchestral arrangements. I have not been asked to do that. I mainly use a sampler, synths and guitar. I usually contract a drummer, and other musicians besides guitarists.

FSM: Which film and television composers interest you and why?

JS: I like Ennio Morricone a lot. He has a very playful quality to his music, and very humorous. Having said that, the composers that interest me are more of the "modern" ones such as Clint Mansell. His work on *Pi* was very inspiring. I loved the atmosphere he created. The film had a good marriage of music and sound design. That would be more of a natural way for me to go than say a full-on orchestral score. I'm not trained that way. I could do it with the help of an orchestrator, but there are other ways to score a movie and there are plenty of others that can do that. Neil Young, for instance, scored *Dead Man* with an electric guitar, and was very effective. I also like what Cliff Martinez did on *Traffic*.

FSM: What projects are you currently working on?

JS: My wife and I just had a baby girl we named Valentina. So that's been my project lately—Project Valentina.

FSM

Special thanks to Denise Burns.

Soylent Green by Fred Myrow

and Demon Seed by Jerry Fielding

FSM adds to its library of science-fiction soundtracks with a doubleheader of provocative music from 1970s M-G-M films.

SOYLENT GREEN (1973) WAS THE last and arguably the finest of Charlton Heston's trilogy of early-'70s sci-fi films, beginning with 1970's *Beneath the Planet of the Apes* and continuing with 1971's *The Omega Man*. (All three soundtracks are now immortalized as FSM CDs.) Heston plays a detective in this dystopian, overcrowded future, where the death of a prominent executive leads to a discovery of the shocking truth behind the society's precious foodstuff.

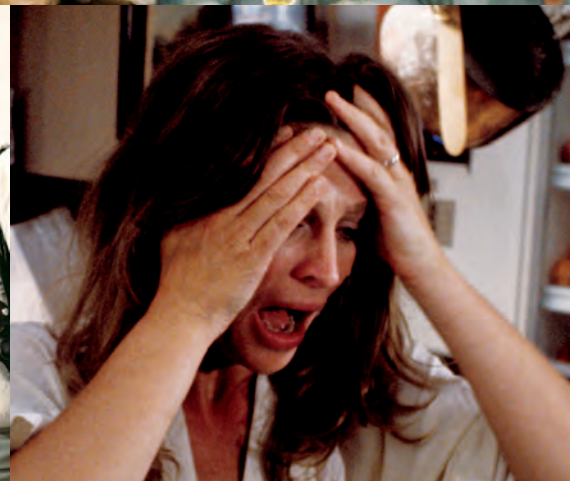
THE MUSIC TO SOYLENT GREEN was composed by Fred Myrow (1939-1999), an eclectic musician who worked in film, theater and the concert hall. Myrow provided an imaginative, pop-based main title (for a montage of still photographs), futuristic-sounding source cues (featuring electric violin and synthesizers), and strange, atmospheric moods for the underscore. The CD includes his original, unused classical-styled music for Edward G. Robinson's death sequence, as well as the actual classical works (by Tchaikovsky, Beethoven and Grieg) conducted by Gerald Fried for the finished film. The *Soylent Green* portion of the CD is entirely in stereo.

DEMON SEED (1977) WAS DIRECTED by Donald Cammell (*Performance*) and stars Julie Christie as the wife of a scientist (Fritz Weaver) who has invented the Proteus IV supercomputer. However, Proteus soon develops the need to procreate—and uses Christie as the means to that end, trapping her in her house and terrorizing her. Jerry Fielding's avant garde score was a high-water mark in the composer's experimentation, featuring eerie suspense and violence as Proteus and Christie engage in a battle of wills.

A FEW PIECES WERE CONCEIVED and recorded electronically, using the *musique concrète* sound world of Karlheinz Stockhausen; some of this music he later reworked symphonically. FSM's premiere release of the *Demon Seed* score features the entire orchestral score in stereo, as well as the unused electronic experiments in mono and stereo.

\$19.95 plus shipping.

Don't Miss
This Month's
Golden Age Classic
**Knights of the
Round Table
& The King's
Thief**
See back cover
for details.



SOYLENT GREEN

- | | | | |
|--|------|--|-------|
| 1. Prologue/Opening City Music | 4:20 | 10. Infernal Machine/
Thorn in Danger/
Are You With Us?/
Alternate City Opening/
End Credits | 5:13 |
| 2. Can I Do Something for You? | 1:47 | Total Time: | 40:21 |
| 3. Out for a Walk/Nothing Like
This/Assassin Approaches/
Necessary to God/New Tenant | 5:29 | | |
| 4. Stalking the Pad | 1:41 | | |
| 5. Tab's Pad/Furniture Party | 3:43 | | |
| 6. Shirl and Thorn | 2:08 | | |
| 7. Home Lobby Source | 2:58 | | |
| 8. Sol's Music | 6:29 | | |
| 9. Symphony Music
(Tchaikovsky/Beethoven/Grieg) | 6:17 | | |

DEMON SEED

- | | |
|---|------|
| 11. Birth Scene/Speaking Room/
Elk Herd | 3:17 |
| 12. Proteus Requests/Light On/
Your Phone Is Out | 8:25 |

- | | |
|---|-------|
| 13. Visiting Hours/
Probed and Put to Bed | 3:24 |
| 14. The Gaz Chamber/Rape of the
Earth/How?/Hypnosis/Chimes | 8:23 |
| 15. Pre-Trip/Big Wind/Sperm/
Spirograph/Tetra Waltz | 7:18 |
| 16. Last Voyage | 2:35 |
| 17. Closing Crawl | 2:03 |
| 18. End Credits | 3:59 |
| Total Time: | 39:28 |
| Total Disc Time: | 79:49 |

Album produced by Lukas Kendall

Knights of the Round Table

and The King's Thief by Miklós Rózsa

THIS 2CD SET FEATURES TWO GRAND scores for chivalrous knights and dashing swordsmen from the era of widescreen spectacles.

KNIGHTS OF THE ROUND TABLE (1953) was M-G-M's first CinemaScope production, a colorful telling of the Arthur-Guinevere-Lancelot love triangle that has since been filmed as *Excalibur* (1981) and *First Knight* (1995). Robert Taylor, fresh from the studio's hit *Ivanhoe*, was cast as Lancelot, opposite Ava Gardner as Guinevere, and Miklós Rózsa was likewise recalled to the genre for one of his legendary action-adventure outings. Rózsa provided a complex score for large orchestra, with bountiful themes for knights and ladies, and extended action cues for sprawling battles.

A PREVIOUS RELEASE OF *KNIGHTS* ON a Varèse Sarabande LP and CD was an English recording (conducted by Muir Matheson) that was at one time intended for the film. FSM's CD features the premiere release of the original film soundtrack as conducted by Miklós Rózsa (and to a lesser extent John Green) in Los Angeles.

THE KING'S THIEF (1955) WAS A LATE attempt at the swashbuckling genre, with Edmund Purdom as an outlaw thief (with noble intentions) and a young Roger Moore as his right-hand man. Rózsa rose to the occasion with a majestic main theme and rollicking action cues, as well as romance for the love interest. Suspense figures prominently in an 18-minute prison escape sequence.

FSM'S PREMIERE RELEASE OF BOTH Rózsa gems features the complete underscore to *Knights of the Round Table* on disc one; and the complete underscore to *The King's Thief*; alternate and source cues from *The King's Thief*; and then alternate and source cues from *Knights of the Round Table* on disc two. Both CDs are entirely in stereo, and the thorough liner notes are by Jeff Eldridge. The two CDs are packaged in a regular-sized jewel box.

\$24.95 plus shipping

Postage is the same as for a regular one-CD release.

DISC ONE

Knights of the Round Table

1. Prelude/Excalibur† 3:58
2. King of England*/On the Road*/Modred's Plot 2:37
3. Lancelot and Elaine* 2:05
4. Lancelot and Arthur/Chivalry† 4:51
5. Percival 2:33
6. To the Battlefields*/Prelude to War 2:25
7. First Battle 5:15
8. Defiance/Guinevere/Good Knight/Farewell 2:38
9. Cortege/Queen's Champion 2:04

10. Happy Island/Court Life/Court Dance #1/Court Dance #2 2:45
11. Hawking/Sacrifice 4:43
12. Departure 2:34
13. Pict Battle 4:01
14. The Quest/Distant Thoughts/Dreams 6:36
15. Merlin's Death/Homecoming 2:03
16. Proclamation Fanfare/Jousting Fanfare/Pillow Fight Fanfare 0:57
17. Egg Dance/Wager/Nocturnal Visit 2:48
18. Discovered/Devastation 4:10
19. Morte D'Arthur/

- Resignation/To the Death! 9:00
20. Holy Grail/Finale 1:50
- Total Disc Time: 70:31

* Conducted by John Green
† Contains Portion
Conducted by John Green

Album Produced by Lukas Kendall

DISC TWO

The King's Thief

1. Prelude/Foreword 1:49
2. Bad News/Holdup 2:59
3. Robbery 0:47
4. Secrets 1:56
5. Escape/Camouflage 1:26
6. Pursuit 3:07
7. Evidence 1:45
8. Defeat 2:50
9. Plots and Plans 1:47
10. Mission/Frameup/Prison/Chimney/Breakthrough/Belltower/Descent 18:43
11. Ransom/Discovered 1:22
12. Duel/Finale 3:27
- Total Time: 42:25

The King's Thief

BONUS TRACKS

13. Prelude/Foreword (original version) 1:48
14. Pursuit (revision) 2:28
15. Frameup (revision) 1:51
16. Breakthrough (revision) 0:37
17. Gaming Room 5:51
18. Tavern Music 1:31
- Total Time: 14:22

Knights of the Round Table

BONUS TRACKS

19. Prelude (alternate performance)* 2:22
20. Excalibur (original version)* 1:36
21. Modred's Plot (original version)* 1:39
22. Prelude to War (alternate performance)* 1:18
23. First Battle (original version)* 5:48
24. Christmas Carol/Christmas Chimes 2:58
25. Source Music Suite 5:42
- Total Time: 15:54
- Total Disc Time: 78:24

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Silver Age Classic
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